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# The American Magazine of Art

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*Frederick E. Church: The Heart of the Andes*  
*The Metropolitan Museum of Art*

# THE AMERICAN MAGAZINE OF ART

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## American Painters of Mountains

By William Howe Downes

AT THE period when the Hudson River school of landscape painting was flourishing, when such men as Thomas Cole, Frederick E. Church, Asher B. Durand, Albert Bierstadt, Thomas Doughty, J. F. Kensett, William and James M. Hart, Jervis McEntee, and a few others were virtually the only well-known and successful landscapists in the country, the mountains were considered, as a matter of course, the approved backgrounds for their pictures. The Catskills, the Adirondacks, the White Mountains, and later the Rocky Mountains and the lofty Sierra Nevada were the usual distances in vogue in the early years of the nineteenth century. It might be said that mountains, as an element in landscape design, were in the fashion. But fashions in art, as well as in dress and manners, change, and after 1830, or about that time, mountains went out of style. The French landscapists began to set the pace for our painters in the sixties, and the lovely atmospheric distances which had constituted the special charm of the old Hudson River scenes disappeared from view, became outmoded, and were for a time forgotten. But only for a time. For at present there is a distinct revival of interest in the Hudson River school, with its ingenuous, sincere love of nature, its tender and innocent, almost childlike vein of sentiment, and its expression of genuine Americanism:

Is this the hill? Is this the kirk?  
Is this mine own countree?

Of all the Americans who painted the mountains, unquestionably Frederick E. Church was the ablest as well as the most famous—the noblest Roman of them all. His *magnum opus* was "The Heart of the Andes," which was the subject of an elaborate description and criticism by Theodore Winthrop, a close friend of the painter, a gifted writer, and a brave soldier (who gave his life for his country early in the Civil War), who introduced Church as one of the characters in his romance of *Cecil Dreeme*. This description and eulogy was written from a full heart and remains one of the most picturesque bits of appreciation that has ever been published in America. Winthrop sat in Church's studio while the great picture grew, and entered into the genesis and the spirit of the work; he took it up section by section, part by part, lovingly, describing every inch of the composition; dwelt lingeringly on its details; gave whole chapters to the foreground, the middle distance, the summit of the mountain, the sky; analyzing, commenting, drawing attention to every minute particular of line and color, until he reached the climax of enthusiasm in the final panegyric, and wound up with a dazzling outburst of verbal pyrotechnics.



Thomas Cole: *The Catskill Mountains*  
*The Cleveland Museum of Art*

The "Heart of the Andes," which was shown in Boston in the fifties, created a great sensation, and was the theme of numerous eulogies, some of them perhaps rather extravagant. The picture was painted in Ecuador and represents Chimborazo, a superb peak, over twenty thousand feet high, as seen in all probability from Riobamba. Church visited Ecuador twice, first in 1853 and again in 1857, and he painted several pictures of Chimborazo. I have always thought, by the way, that this peak formed the background to Conrad's marvelous tale of *Nostromo*.

A complete list of references to Church's "Heart of the Andes" would fill a volume. I must quote a few of the critics. John F. Weir, in his official report of the art section of the Centennial Exposition, Philadelphia, 1876, hit the nail on the head when he wrote that Church's art had "a tendency towards accumulation of detail in lieu of fullness of sentiment." The London *Art Journal* opined that his style promised to be "the best Turnerian, carried forward with preciseness of details and temperance of color." J. J. Jarves praised the eminent ability of the artist, but thought that he "viewed the landscape with the cool deliberation of the scientist rather than with the intensity of the artist."

Other mountain motives by Church include his "South American Landscape," which was acquired by the National Academy in 1868; "Scenes among the Andes" (1870); with other South American works, including "Andes of Ecuador" and "Cotopaxi." His "Niagara," formerly in the John Taylor Johnston collection, was bought by the Corcoran Gallery, Washington, for twelve thousand, five hundred dollars. It is probably the best known of his works and is certainly one of the best paintings of the subject ever made. Fine in color and in the expression of power, it is the last word of art on the cataract. And as if to give that touch of contrast which is needed to emphasize the greatest force, the greatest bulk in



*Albert Bierstadt: The Rocky Mountains*  
*The Metropolitan Museum of Art*

nature, the artist introduced, with an ethereal and delicate effect beyond compare, the loveliest rainbow that ever was breathed upon a canvas. Indeed, Church would not have been what he was, the last and greatest of all the American old masters, had he not been a born colorist. His love of color, his power to express that love, stamped him with the mark of the painter, and his place is secure in the history of American art.

Church, pupil at Catskill, New York, of Thomas Cole—"father of American landscape"—was born in England in 1801 and brought to America as a child. He painted a few pictures of the Catskills, but is better known as the earliest of the Hudson River school painters—with the exception of Thomas Doughty—and as the author of "The Voyage of Life" and "The Course of Empire." To my youthful eyes the former seemed a glorious vision. It represented an ardent young person in a queer boat, convoyed by a splendid angel, speeding down-stream towards an impossible but magnificent domed temple looking like a colossal soap bubble. I must explain that this was the first of a series of four works. William Cullen Bryant delivered a memorial oration at the time of Cole's death, in which he spoke of the conception of the series as a perfect poem.

Very little is known about the life of Thomas Doughty, a native of Philadelphia, but his paintings are very beautiful. His silvery tones actually in a measure foreshadowed the world-famous Corot; his are not so subtle, but they are equally charming in their delicacy and ethereal quality. He was the first Hudson River man, having been born in 1793. None of his successors in that school surpassed him. His was the "vision and faculty divine." His mountain pictures were made in the Catskills.

Asher B. Durand, born in New Jersey, 1796, painted the Catskills, the Franconias, the Adirondacks, and the Alps. Said an anonymous critic, in the *New*



*Abbott H. Thayer: Monadnock*  
*The Metropolitan Museum of Art*



*Winslow Homer: Waterfall in the Adirondacks (Water Color)*  
*The Freer Gallery of Art, Washington*



*Homer D. Martin: White Mountains—Adams and Jefferson*  
*The Metropolitan Museum of Art*



*Charles H. Woodbury: Monadnock*  
*The Corcoran Gallery of Art, Washington*



*Thomas Doughty: A River Glimpse*  
*The Metropolitan Museum of Art*

*York Evening Post*, 1877, "he uses the majestic mountains . . . to express the emotion which they have awakened in him." He was an all-round man; an engraver, one of the founders of the National Academy and afterward its president, a painter of landscapes, figure-pieces, genre, history, and portraits. Everything that he did was well done.

Thomas Hill, born in England in 1829, and brought to America in 1841, was among the first to devote himself to the delineation of the California mountains. After living for a while at Taunton, Massachusetts, Boston, and Philadelphia, he went to San Francisco. Returning to New England, he painted a few pictures of the White Mountains; then he went to California again, where he painted "The Yosemite Valley," "The Great Canyon of the Sierras," "Donner Lake," and so forth. His compositions are large in size, but they are not large in style. He set the example of making huge spectacular canvases—a mistaken policy which was



*Asher B. Durand: Landscape*  
*The Metropolitan Museum of Art*



*A. H. Wyant: Landscape with Distant Mountains*  
*The Metropolitan Museum of Art*

followed by Albert Bierstadt and Thomas Moran. Of him it might be said, "I would the gods had made thee poetical."

Bierstadt, born in Germany, painted the Rockies, the Yosemite Valley, the Sierra Nevada, and Mount Hood, in a dry, plodding, niggling style, but he had an amazing vogue, selling his immense canvases for immense prices—seven, fifteen, twenty-five, and thirty-five thousand dollars—but if he went up like a rocket he came down like the stick, for today it would be almost impossible to give his pictures away. Mr. Isham says truly that the huge canvases which made his reputation are but a sort of scene painting, superficial, exaggerated, filled with detail imperfectly understood. "There is a dulness, a mechanical quality about it all. The leaves seem of painted tin, the rocks of pasteboard. . . ."

Thomas Moran, one of the famous Moran tribe of artists, who was born in England in 1837, was a far better painter than either Bierstadt or Hill, though all his work was inspired by Turner. He made a series of views of the Yellowstone, the Yosemite, and the Grand Canyon in Arizona, two of which are in the Capitol at Washington. His "Mountain of the Holy Cross" was very famous in its day. Clarence Cook considered his "Great Canyon of the Yellowstone" the finest historical landscape painted in this country. Moran died a few years ago, at a great age, in Santa Barbara, California.

A. H. Wyant, born in Ohio in 1839, painted "The Wilds of the Adirondacks," "Mountains in Kerry," and other mountain subjects, for the most part in the Adirondacks and on the shores of the adjacent Lakes Champlain and George. As a painter of the wild and rugged scenery of the northern wilderness of New York, with the equally wild and rugged mountains of that region, he enjoyed a high reputation. Homer D. Martin's mountain pieces were also taken from the Adirondack heights and forests; he was the same age as Wyant, but his studies were, possibly, more poetic and delicate, more intimate. His style was somewhat similar to that of the French painters of the Fontainebleau school.

William Wendt, a landscape painter of German lineage, living and working in Southern California, depicts the high Sierras with much realistic strength and solidity of structure, but without that touch of imagination which is the essential element of all art worthy of the name. Another California painter is Benjamin C. Brown, of Pasadena, a man of outstanding talent who has made excellent pictures of the high Sierras and the mountains surrounding the beautiful Ojai Valley.

Winslow Homer, best known as a marine painter, made frequent trips to the Adirondacks and the Province of Quebec, both for the purpose of painting and for that of fishing; among the finest of his oil paintings of mountain scenery are his "Huntsmen and Dogs" and "The Two Guides"; and his water colors, unequalled by any works in this medium, dealing with similar themes, as for instance the "Adirondacks," formerly in the collection of Edward W. Hooper of Boston, the "Waterfall, Adirondacks," now in the Freer Gallery, Washington, "Canoeing in the Adirondacks," "Mountains and Sky," and so forth, are without doubt masterpieces of keen observation and rapid workmanship.

Charles H. Woodbury, a Boston artist, also known as a painter of the ocean, has occasionally turned his attention to the mountains of New Hampshire, and in particular Mount Monadnock, which he has drawn with a fine feeling for the rocky anatomy of the peak. Other New England painters, too, among them the late Abbott H. Thayer, and Hermann Dudley Murphy, have made Monadnock



*John Singer Sargent: Lake O'Hara (Water Color)*  
*The Fogg Art Museum, Harvard University*



*John Singer Sargent: Chalets (Water Color)*  
*The Museum of Fine Arts, Boston*

the subject of their art. Finally, John S. Sargent, who tried his hand, first and last, at everything that he saw in his travels, painted the Alps. He spent a summer in Switzerland, with his sister and his niece, and there he produced the brilliant series of water colors now in the possession of the Museum of Fine Arts, Boston. He also went to the Canadian Rockies, where he made that admirable painting of "Lake O'Hara," with its background of cliffs and snow, now in the Fogg Art Museum of Harvard University. This sort of work was in reality his recreation, his vacation fun, in the intervals of his long periods of portrait painting. It therefore possesses a degree of spontaneity and freshness that studio work seldom shows; it is full of the joy of living, the sense of well-being, and the atmosphere of the outdoor world, with its sunshine, its breezes, its freedom.

So far as the representation of mountains is concerned, the Americans, on the whole, need not suffer from any inferiority complex when their work is seen alongside of that by their European rivals. When "distance lends enchantment to the view, and robes the mountain in its azure hue"; when "the power, the beauty, and the majesty, that had their haunts in dale, or piny mountain"; or when "jocund day stands tiptoe on the misty mountain-tops"; in short, when the painter is endowed with the skill and knowledge requisite to paint the colossal motive with scientific accuracy and truthfulness, the taste to show it at its best estate, the sense of color to give it all its real character and atmosphere, the imagination to feel its grandeur of form and tone, its mass and light and shade, so that he makes it live in his picture, the majesty and the glories of the Alps and the Andes and the Himalayas, as well as those of the Rockies, the Sierras, and the lesser heights in the Eastern States, will live in his works, and his name will be permanently linked with that majesty and those glories.



*John Singer Sargent: Avalanche Track (Water Color)*

*The Museum of Fine Arts, Boston*

# Europe and American Art

*By Walter Pach*

“WHY is it that the Italians have such an excellent idea of painting?” wrote Ingres in the earlier nineteenth century, and he continued: “Because they see it all around them. What is to prevent France from becoming another Italy? Has it not everything it needs to become the first of the nations in art?”

His ideas must be examined with care, for certain among them may easily mislead us. And yet, considering the great succession of French artists during the last hundred years, few men today would deny that the nearest approach to the golden period of Italy has been made on the soil of France, and that Ingres’ years in the classic land, first as a student and later as a teacher, had fitted him to analyze the sources of achievement in art. To corroborate his judgment on the reason why art flourishes in certain countries, we may refer to those words of a latter-day master, Renoir. The German critic had been inquiring as to what, in the opinion of the old artist, was the decisive thing for the work of the student intent on becoming a good painter. “You would say that he should work out his problem by study of nature, would you not?” Renoir hesitated a moment over the great word: Monet and Cézanne, among his old comrades, had always talked of nature, and the word had a sort of halo around it. But finally he determined to speak out:

“No, nature brings men to isolation. I want to stay in the ranks.”

“But the schools being bad, as you have said, if it is not before nature, where is it that the young man becomes an artist?”

“Au musée, parbleu!”

Between those words of Ingres “because they see painting all around them” and the emphatic “at the museum” of the great man of yesterday, there is evidently a perfect accord. Taking the question negatively, how can we explain the absence of important schools of painting among peoples so vigorous in other fields of thought as, for example, the Scandinavians, save by the fact that they do not see painting all around them, that their experience of museums is but recent and of minor extent?

The matter is of capital interest to all of us who are looking ahead so confidently to art development in America. That there is a strong instinct for art among our people is proved by the fact that in the eighteenth century, with little more than intuitive ideas to build on, we produced a series of admirable painters. But consider also that, among them, men like Copley, Stuart, and West went to live in Europe as soon as their circumstances permitted them to do so; consider how typical among early American artists is the case of Vanderlyn: his natural talent causes him to be sent to Paris; his art expands superbly under the teaching he received from Ingres (as some record his master to have been—“a pupil of David’s” he is called in another book); and then, with the hostile conditions he found in the early republic he returned to, he goes from one disappointment to another.

Their case is repeated, to a greater or less degree, in the lives of several artists during the hundred years that followed. A conspicuous example is that of

Duveneck. In his years at Munich he did work that caused painters and critics to augur the most brilliant future for him. We know that it was not realized, that the further we follow him from those splendid and rich years abroad, the more slender becomes his output—in quantity and quality. The two explanations of this usually given, his grief over the loss of his wife and his devotion to teaching, are not sufficient. The second reason is the more convincing, for an excessive absorption in the school-studio does indeed take time and energy that are needed for creative work. But the impoverishment of a talent as strong as Duveneck's is to be accounted for much more logically by the lack, after he settled down in Cincinnati, of the stimuli he had known abroad.

Taking the case of an American who remained in Europe, one recalls Whistler's reply to the question put to him by his friend William M. Chase: "When are you ever coming back to live in your own country?" "I'll tell you—when my own country removes the tariff from works of art." He did not live to see that day, but when it came the change was due to artists who, like himself, realized that the thing most needed for America was free access to the art of the world.

The truth of their idea will not be modified if we consider three men who present the reverse side of our problem. Copley's greatest works are not those highly accomplished pictures painted during his later life in England; they are the raw, dramatic and powerful portraits of his American period. Not Whistler, who stayed abroad, but, as we see today, Thomas Eakins, who came home, was the most important man of his generation among our countrymen. And, coming down to the immediate present, we find that John Sloan has never gone to Europe.

The example of these three men, and they are as deeply significant as any in the history of our art, might seem to point to a conclusion that American painters are better off away from Europe. I think that such an idea will not survive more than a very superficial examination of the three cases. Copley went abroad for the perfectly valid reason that he could not advance in his painting through the knowledge of the art to be obtained in America. The same was true of Eakins, and the admirable quality of his early work in Philadelphia, before he left for Paris, shows the maturity of his judgment when he decided to seek a wider acquaintance with his craft in France and later in Spain. Mr. Sloan, whose work was for many years in black and white and in a type of painting based almost entirely on draftsmanship and on values, could nourish his art on the etchings of Rembrandt, the lithographs of Daumier, and other graphic works which were accessible at home. The broadening out of his art into the field of color has come about in the time when America's greatly increased contact with the modern masters of France has brought a purely pictorial element so strongly before the minds of our artists that a scheme of things based on monochrome or on merely tonal relations could no longer serve. The history of art disclosed many a man who could derive the knowledge he required from a merely distant experience of an older or more evolved school. But in most cases the example of the masters tells that they have preferred to go and get their acquaintance with the art they need in the place where it was being produced, where it was strongest and most intelligible.

Two bits of testimony that I have had at first hand from artists of very high rank warn of drawbacks to the system. Twenty-five years ago, a French senator, enthusiastic over what he had seen of America, wrote to Monet, urging him to paint the port of New York and the steel mills of Pittsburgh. The letter was

delivered by me, who would, naturally, have taken pleasure in a visit to our shores by the great Impressionist. But he was proof against all argument, saying that he was too old to learn to know another country, and that to paint a place one must first know it.

Speaking of this once with Matisse, I found him to be strongly of the same opinion. Questions of aesthetics were set aside by him and his whole insistence was on the need for an intimate acquaintance by the painter with the thing, especially the setting of the thing, he was to paint. He spoke of the difference in atmosphere and light as between New York and Paris and said that American artists should so penetrate the scenes of their birth and youth as to discover for themselves the art that they require. When I reminded him that Poussin and Claude, the greatest of his countrymen during a century of new tendencies, had spent the whole of their later lives in Italy where the Renaissance had reached its height, Matisse replied that they had done so only after forming their minds at home, adding that when men arrived at a genuine vision of their world, they could enrich it by travel and a study of the arts to be seen abroad.

Certainly there is today no possibility in America of avoiding the influence of European art. An embargo on all importations, whether of originals, reproductions, or even books and magazines, would leave untouched the store of works from abroad already in this country. Get rid of these by some unimaginable means and there would still remain our own artists, past and present, who are continuers of the European schools—even when their work has the strongest local tang. And, since the contact between the two hemispheres exists and will continue to increase, unquestionably, the wise thing is to accept the condition and make the most of it.

It would be difficult to say which element of American art is most important. We need the sense of character and place that comes of close acquaintance with our people, our surroundings; but we also need the means of expression, the tradition of art. Frenchmen, to whom the full range of modern effort lies open, who have the wealth of the Louvre always at hand, cannot realize the problem of people who have not such advantages—which is why Monet and Matisse spoke as they did. It was not because Poussin and Claude wanted to wait for their full maturity that they deferred leaving for Italy until the time they did. Their repeated efforts to get away, the immense difficulties they had to overcome in order to make the journey and to earn a living in the foreign land, tell how strongly they realized the necessity for the help the more advanced art had to give them.

The problem of American artists today is, in many respects, similar to that of the seventeenth-century Frenchmen. Some of the latter stayed at home—and did admirable work with the older methods, plus such influence as they derived from returning "Romanists." But the determining character of the age had been fixed in Italy, and it was to her collections that the strongest turned their eyes, and their steps. No more than the contemporaries of Poussin, are we in America devoid of the means of knowing art. Indeed with the wave of interest in the great modern painters, their work can be seen in New York today about as well as in Paris. That is an immense step ahead and one directly traceable to the removal of the tariff against which Whistler protested so forcibly.

But when one sees the bad mistakes that Americans are making about the "moderns," when one finds spurious modernism accepted by collectors as freely

as the work of the real masters of the time, when one sees many of our artists turning either to the dead husks of recent theory or to a reactionary art that is equally hopeless, one realizes that we still need more light on our problems. Whence is it to come? From nature? Hardly. Nature, as has been said so often, is a dictionary; but no one—even with ideas—can find his means of expression by going through mere lists of words; and nature, of course, does not even have the sentences of explanation that accompany each word in the dictionary. The insufficiency of the comparison is made clearer again if we recall that the young writer going to the dictionary for help has a relatively perfect instrument already at his command—the language he has learned from his parents and the other people about him.

Sometimes, as with such writing as that of John M. Synge, one has the illusion that all one need do is to notice the poetry, the tragedy, the humor in the speech of his countrymen, and to set it down. We know, to be sure, that his task is far more inclusive than that, but the painter or sculptor, whose language is not provided him by ordinary life, has a thousand other things to learn. I believe that Renoir spoke the absolute truth when he said that art education comes from the museums, from the masters. It is their words, uttered in logical sequence, and as right at one time or place as another, that will help us today, and not the unconnected words of the dictionary we call nature. Of the latter commodity we have plenty in America, of works by the master we have not enough, and such collections as one sees at the Uffizi for example, not to mention the unremovable works on the walls of the Vatican, or the buildings themselves, we can never have. Therefore periods of study in Europe will doubtless be a necessity for our artists as far ahead as we can see. To cite the men who have had such advantages to the full and given no adequate return for them is a futile argument; it is obvious that the men would have failed at home. No one can distinguish the big man—or the failure, for that matter—until the late time when he has given the full measure of his quality.

Going back to those sentences from Ingres which look so plausible at first but which I called misleading if taken without caution, we must make a sharp distinction between the "excellent idea of painting" which he attributes to the Italians and the ability to use that idea in creative work. Painting is something creative or it is nothing. Chardin is creative when he renders the very down on the surface of a peach, the copyist who reproduces the peach either from the picture or from nature, is a nobody. And, though we find the Greeks of the last two thousand years or so surrounded by art even greater than that of the Italians, and though an "excellent idea" of art may be found among them, when we ask what the Greeks of the period have done in the way of creative work, the answer is again—nothing, save for Greco, who left Greece young and never returned.

It is well for our tourists to bring home from Europe an understanding of art; our public needs it so that their patronage may be wisely bestowed. But we demand more of our artists: living ideas of their own must unite with those they get from the past or we shall be merely a nation of copyists. Taken literally, the words of Ingres about France's becoming "another Italy" would represent a deplorable, impossible ambition for his country. But France, like Ingres himself, eagerly absorbing the lessons of the past, created something that the past had never known. America will not be hampered by knowledge; it is indeed the very condition of our growth and of our producing the great art that lies before us.

# EDITORIALS

## Word or Reality?

About the word "artist," there is regrettable confusion. Any fool standing before a canvas is an "artist"; men go out of their way to peer over his shoulder. Yet they know, too often, that what they find there is not art. They suspect that the painter is not necessarily in any real sense an artist. And, remembering the word, they know also that the woman newly marcelled and shampooed who says of her hairdresser, "Why, the man's an artist!" is using a doubtful figure of speech. Deep in all of us there is a sound mistrust of facile accomplishment.

Whether used commonly as a synonym for "painter" or applied quizzically to an expert worker outside the so-called fine arts, the word loses validity. As for the practicers of the other arts, from musicians to metal workers, they are willing to be known by the exact names of their callings. Can this possibly be because the word "artist" is coming to mean increasingly less the more it is used? Certainly none would deny that a great sculptor or a great poet are artists in the best sense of the word.

However currently misused, "artist" is still a good word; it is simply weak from being denied growth and expansion. It is used too narrowly or too vaguely—never too grandly. It should be allowed to become at once more selective and more inclusive, should sweep away professional boundaries and set up universal concepts of what man may be. For the artist is one who creates, one who allows the purpose of creation to find expression through him, to make vital impression upon him. Out of the blending of imagination and perception, the ability to select without destroying, the use of intuitive taste which transcends judgment, come a very potent alchemy of mind. The act of freeing this thought-creation, this peculiar psyche of the work in hand, and allowing it to function makes of man an artist. To stimulate falsely or to withhold stingily this function is to kill it. A true creation, the ideal work of an artist, has its own necessary restraint, its own inevitable form.

Your true artist, then, is more than a painter or a hairdresser, more than a sculptor or a cook. Yet any one of these may find himself becoming an artist. The differences between them are those of the surface and not of inception and inheritance. That some ways of expression have been found more readily creative does not necessarily make any one of them into a living art, nor its practicers, as if by a charmed formula, into

true artists. Is there any way of deserving the name of artist without personally winning it?

## Letters

### *Classic Husks and a Matter of Taste*

SIR:

I was somewhat delayed in my reading of the August issue of the magazine. This reply to Mr. Cox's article, "Modern Art and this Matter of Taste" is therefore too late for the following number but should, I think, find its place in the next available issue. I feel it is due not only to the one remaining figure of those stigmatised, Mr. Blashfield, one of the most prominent decorators of our times, but to those of your readers who are likely to be influenced by what may rightly be considered an authoritative word.

Mr. Cox predicates, as the basis of his informative essay, this humanized statement: "The art critic sometimes forgets that primarily he is explaining his own reactions and often giving us an insight into his own predilections rather than an impartial appraisal of a work of art. Most writers may overlook the important fact that taste is only a very personal thing."

Following the article along these lines thus clearly drawn, the reader may be rightly surprised in coming upon the allusion towards its conclusion to the "classic husks of . . . Blashfield, or the sophisticated brushwork of . . . Sargent."

It becomes a rather necessary question to the author of the article, therefore, as to whether he leaves this with the reader as a matter of taste or does not rather intend it as a "dogmatic statement of his own predilections in place of an impartial appraisal of a work of art."

If any doubt remains it is dispelled by the context, which speaks of even the "unimportant interpretations" of modern art, "the majority of which are much better" than the works cited.

If this then is the published opinion of the writer, it is not necessary to remind him that the producers of husks include all mural painters from Puvis de Chavannes to Raphael and all figure painters from Eakins and Gainsborough to Rubens and Vermeer; for from the golden age of painting to the present the line is an unbroken one as to intention, conception, and technical procedure. The intention is to produce nature as is, the conception has ever demanded a clear announcement of the subject's scope, and the technical procedure has followed close to the

intention and the conception. It is not until recently that art has deviated one jot or tittle from this philosophy.

If therefore Mr. Cox seeks somewhere to pin the appellation of *painters of husks*, would it not be quite appropriate to apply so completely descriptive an epithet to those artists who are doing or have been doing just that; to Matisse, Cézanne, and Picasso, for their aim, indubitably enunciated in their works, is to set forth merely the integument, the chrysalis, the "husk" of a subject, allowing the kernel to be found through the stimulated imagination of the beholder. In contradistinction, the art of the ages has given us the kernel and discarded the husk.

No more concise or expressive word could be invented to set forth the new philosophy. Should these painters attempt to fill the husks they would take a place in the progressive line from Raphael to Sargent, but how far in the rear of that line it is scarce necessary to remind the reader.

But let no one imagine that the husk is not of importance to any living thing; it is the corolla of the flower, the shell of the tortoise, the armor of the man. We await the signs of life beneath any of these. Just here modern art sounds a new note. It offers the husk and inquires, "What do you see beyond this?" truly a healthy exercise of the imagination. Whether or not we prefer to take as our art diet the meagre specifications given us in the outlines and color suggestions of Picasso and Matisse, and the tortured attempts of that honest seeker after a goal, Cézanne, a goal which he declared he never attained, is entirely a matter of taste.

It is not for the critic to settle our likes or dislikes in art; but merely to argue the case from very definite principles and data. It in no wise becomes him to wave aside the tradition of the centuries in a phrase appended to the exploitation of a present phase of art. Nor is it fair to the casual reader to leave in his mind as a matter settled without argument, what the writer must know full well is, with him, "a matter of taste."

HENRY RANKIN POORE

Old Lyme, Connecticut.

## Personalities

WILLIAM HOWE DOWNES, who was for over thirty years art critic of the *Boston Evening Transcript*, has written, among other books, important critical biographies of Winslow Homer and John S. Sargent. In addition to his books he has contributed about a hundred articles on the arts to various magazines.

WALTER PACH, one of America's most prominent painter-critics, is in the unusually happy position of knowing how ably to practice what he preaches. He has pictures in the Metropolitan Museum of Art, The Cleveland Museum of Art, and the Newark Museum. He has written for important magazines here and in France. His books, *The Masters of Modern Art*, *Georges Seurat*, *Modern Art in America*, and *Ananias or the False Artist* can not be left out of account when considering modern painting.

HENRY P. MACOMBER, after graduating from Harvard College, was for some years with Houghton Mifflin Company, publishers of Boston, until, in 1912, he became secretary of The Society of Arts and Crafts in Boston, leaving that position in 1928 to undertake special organization work for the Cranbrook Foundation in Michigan.

DOROTHY STURGIS HARDING has devoted twenty years to the study and practice of the art of bookplate design. She has exhibited in Boston and Philadelphia and is represented in the Metropolitan Museum and the British Museum. She is a Master Craftsman of the Society of Arts and Crafts, Boston.

NORMAN T. NEWTON, after undergraduate and graduate work at Cornell, won the Prix de Rome (Landscape Architecture), studied in Rome three years, is now a Fellow of the Academy. Upon his return to this country in 1923 he became a member of the American Society of Landscape Architects; since 1929 he has been Secretary of the New York Chapter of the A. S. L. A.

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# HANDICRAFT



*Reproduction by Arthur J. Stone from  
Original in Museum of Fine Arts, Boston*



*Designed by Cram and Ferguson, Supervised by Frank Cleveland;  
Metal Work by James F. Woolley; Enameling by Elizabeth Copeland*

# The Silversmiths of New England

*By Henry P. Macomber*

[Those who can remember distinctly the tortured silverware that was offered by all the dealers in the '90's and the early part of the present century are aware of the tremendous change that has taken place during the intervening thirty years. When the Society of Arts and Crafts of Boston established the first salesroom in America for the work of craftsmen, one of its principal objectives was to improve the quality of design; and the influence that this salesroom, and others which followed it exerted on manufacturers during the decade following, was most notable.

Mr. Macomber, who was for many years Secretary of the Society in Boston, gives herewith an account of the work produced by the silversmiths of New England. It is unfortunate that it has not been possible to secure adequate photographs of many of the special pieces which have been produced and are in private possession without a photographic record having been kept. This group of New England silversmiths have revived and maintained the Colonial tradition in silversmithing, patterned largely after English forms. The criticism that some of the New England men have not developed unique patterns is perhaps explained by the fact that the silversmith has usually been inclined to follow traditional lines. There is, however, in this New England group some evidence of designs created to express the feeling of the time.—EDITOR.]

IN THE two hundred years between 1630 and 1830 the number of silversmiths who produced work in New England was surprising. There were nearly three hundred in Boston alone. These were pioneer days, largely occupied with the stern business of the conquest of a new continent and the formation and establishment of a new nation. Wars had to be fought for existence and independence, and nevertheless there grew up a demand for and supply of silver work of high quality and considerable amount. In fact, silversmithing was the first craft to attain eminence in America. The work of such men as Hull, Sanderson, Dummer, Cony, Edwards, Winslow, the Burts, the Hurds, and the Revers firmly established the traditions and high standards of their craft. From the hands of collectors, their treasured pieces are now quite properly finding their way into our art museums, where they will continue to exert a strong influence on the development of taste.

In the years between 1830 and 1890, when the machine overwhelmed all the old crafts with its deluge of quantity production, and good taste in most of the arts underwent a strange eclipse, the silversmiths suffered with the rest. But with the beginning of the twentieth century came a revival of appreciation of handwork which was stimulated by exhibitions of early American silver held at the Boston Museum of Fine Arts in 1906 and 1911 and at the Metropolitan Museum, New York, in 1909 and 1911. There seemed to be almost no native American silversmiths left, outside of a few pattern-makers in the large factories, to answer this new demand, but it attracted craftsmen from Europe, where the craft had been much less affected by the machine era.

When the Boston Society of Arts and Crafts was organized in 1897, a group of foreign-born silversmiths were soon among its most active members. This



*The Eliot Cup, Designed by H. Langford Warren, Executed  
by Arthur J. Stone*

organization set itself the difficult task of carrying on the traditions and standards of famous Colonial predecessors. It is interesting to review their work and see what they have accomplished during the past thirty years.

The dean among them is undoubtedly Arthur J. Stone, who was born in Sheffield, England, in 1847. After serving the regular English apprenticeship of seven years and working for ten years as an expert designer and chaser in the commercial trade, he came to America in 1884 and found employment with a commercial firm at Concord, N. H. He then settled in the little hill town of Gardner, Massachusetts, as superintendent of a silverware factory. In 1901, encouraged by a recent exhibition of the Boston Society of Arts and Crafts, he decided to open a shop of his own. At first he worked entirely by himself, then gradually added to his force until now there are eleven assistants. He was fortunate in marrying a New Englander of rare business ability, for Mrs. Stone has been a decided help to him in the building and conduct of his business. He has steadily produced a fine quality of flatware and hollowware, much of which is modestly decorated with motives from nature. His special ability as a chaser and his skill in the use of gold inlay have given a characteristic feature to his most important work.

There is no doubt that the prestige of the Boston Society was a large factor in the upbuilding of Mr. Stone's reputation, and, likewise, the fine quality of his work was a cornerstone of the Society's prestige. Particularly fine, among his ecclesiastical and presentation pieces, from designs by Cram and Ferguson, R. Clipston Sturgis and other architects, are the gold pyx-ciborium for the Church of the Advent, Boston; the Whitman chalice for Trinity Church, Boston; and the Presi-



*Warren Trophy, Designed by C. Howard Walker, Executed by Arthur J. Stone*

dent Eliot and Edwin Abbot loving cups. His mark consists of his name, Stone, with a hammer used for the crossing of the letter T. On all pieces that are made by his assistants, their initial is placed beside the shop mark. His men share semi-annually in the profits of the shop. Mr. Stone's work is notable for its fine line, simplicity, and chaste decoration. It is perfectly adapted to its purpose. While his pieces show the highest quality of workmanship and finish, his style may seem to some too repressed and lacking in creative daring. But this criticism is true of all the other men in this group.

George C. Gebelein was born near Bayreuth, Bavaria, in 1878, but was brought to America when a year old, so his training was wholly American. At the age of fourteen he started work as an apprentice in the shop of Goodnow and Jenks, prominent Boston silversmiths. Not only did he receive a thorough training in his craft, but he became a diligent student of its history. For twenty-three years he has had a shop of his own in Boston at the foot of Beacon Hill. Besides making fine reproductions and adaptations, he has been a collector and dealer in old American and European silver, and has had the care of fine silver belonging to prominent Boston families. By hard work, study and experience, he has become a recognized authority on silver. The result has been that when important commissions have come to him, such as the making of a seven-piece tea and coffee service for *U. S. S. Lexington*, or the Williamsburg Communion Set, he has been able to turn out work which while a refined adaptation of Colonial models, may well be compared with them in workmanship, beauty of outline, and simplicity of decoration.

George E. Germer, the son of a Berlin jeweler, was born in 1868. He showed an early love for ecclesiastical silver, even before his apprenticeship with Otto



*Silver-Gilt Altar Cross in Chased Repoussé  
Designed and Executed by George E. Germer*



*Silver-Gilt Bishop's Staff by Germer  
From Designs by Cram and Ferguson*

Gericke of Berlin, from whom he learned chasing and modeling. At the annual exhibition of apprentice work in 1885, he won the medal awarded by the City of Berlin for chased repoussé. He came to the United States in 1893 and for nearly twenty years found employment in New York, Providence, and Boston. Since 1912 he has worked independently and devoted himself almost entirely to ecclesiastical silver. Some years ago he moved his shop to the little town of Mason in southern New Hampshire. He has produced work of remarkable distinction from designs by prominent church architects and also from his own designs, based on his broad knowledge of the traditions of both Protestant and Catholic churches. For St. George's Chapel, Newport, he made a beautiful silver-gilt Bishop's staff, inlaid with ivory and with enameled coat of arms, from designs by Cram and Ferguson. A silver gilt ciborium with a repoussé panel depicting the Supper at Emmaus, an altar cross with chased repoussé and embellished with stones, and an offertory plate purchased for the Detroit Institute of Arts, were made from Mr. Germer's own designs, as well as a chalice and paten purchased for the Chapel of the Gardner Museum in Boston. Mr. Germer's work is notable not only for his masterly workmanship but also as an embodiment of his reverent devotion to his art and his understanding of church symbolism.

George J. Hunt was born in Liverpool, England, in 1865, and served a seven-years' apprenticeship with one of the leading silversmith establishments of that city. In 1885 he came to America and worked successively with several of the large factories producing silver. In 1905 he opened a shop of his own in Boston which he has conducted ever since, at various locations. Mr. Hunt differs from



*Tea and Coffee Service for the S. S. Lexington by George C. Gebelein*

other members of the group in that he has made the teaching of his craft his major interest, and also that he is a jeweler as well as a silversmith. While he has executed from time to time important orders and commissions, the output of his shop has been definitely limited by the time he has given to his classes. In 1906 he organized the department of jewelry and silversmithing at the School of the Museum of Fine Arts, Boston, and he is now senior member of the faculty of this school. He also taught at Minneapolis and Chautauqua and at the Swain School in New Bedford. A very considerable number of his students have been admitted to membership in the Boston Society of Arts and Crafts.

In 1901, Arthur A. Carey, the president of the Boston Society of Arts and Crafts, personally financed the opening of The Handicraft Shop at Beacon and Somerset Streets, Boston, and placed Karl F. Leinonen in charge. This proved to be the nucleus for much of the fine silver that the Society has sponsored. Leinonen was born in Turku, Finland, in 1866. After serving the regular apprenticeship and working at his craft for some years, he came to America in 1893 and found work in Boston in a commercial repair shop. At the end of his first year F. J. R. Gyllenberg joined The Handicraft Shop, and they are still working side by side, although independently. At that time Gyllenberg was a young man of twenty who had recently come from Malmö, Sweden, where he had won his master's degree as a metalworker. In 1903 George C. Gebelein was taken into the shop, and other members were Adolphe Kunkler, a Swiss, C. G. Forssen, a Swede, Mary C, Knight, and Mary Hersey. In 1903 the shop was moved to Wellesley Hills, a Boston suburb, but when Mr. Carey withdrew his support in 1906 it returned to Boston. Since then Mr. Leinonen and Mr. Gyllenberg have run the shop on their



*Chafing Dish by Arthur J. Stone*



*"Paul Revere" Tea and Coffee Service, Reproduced by Arthur J. Stone from the Originals in the Museum of Fine Arts, Boston*



*Fluted Tea and Coffee Service by Karl F. Leinonen*



*Communion Set, Reproduced by George C. Gebelein from the Original, Now Partly Destroyed,  
Belonging to Abington Parish, Virginia*

own responsibility, for six years on Stanhope Street, and since then in their present location on Atlantic Avenue. From the start The Handicraft Shop has furnished bench room and shop facilities to craftsmen who each worked independently. Mr. Leinonen's son, Edwin, has been for many years his valuable assistant; and Mr. Gyllenberg has had Alfred H. Swanson as his partner. These men have found a steady demand for their silver, but have been content largely to repeat their best selling patterns in preference to spending much time in the creation of new. Their work is sturdy and plain, of good outline, without decoration other than fluting.

James T. Woolley is one of the few native Americans in this group, having been born in Providence in 1864. He learned his craft with the Gorham Company and for eighteen years was the foreman of the Goodnow and Jenks shop in Boston. For two years he had bench room with Hunt in the Chestnut Street shop sponsored by the Society of Arts and Crafts, and since 1908 he has had his own shop in the craftsmen's building on Lime Street. As he has worked alone, his output has necessarily been limited. His pieces are good adaptations of Colonial models.

During the first quarter of the twentieth century the demand for handmade silver steadily rose, but then seems to have begun to level off, with the advent of the new generation. While the New England silversmiths of today can more than supply the present demand, they have obviously failed to train any number of young men to succeed them, so that it is difficult to see how future demands are to be supplied. This is not due to any unwillingness on the part of the craftsmen to teach, but entirely to the lack of sustained interest on the part of the young men. Both Mr. Stone and Mr. Hunt have many times had the disappointing experience of seeing apparently promising apprentices forsake silversmithing for other more profitable work. Mr. Gebelein and Mr. Leinonen are the only men who have trained sons to follow in their footsteps. And yet it is safe to say that, if the demand for handmade silver continues, there will be men to fill it. The increasing interest in the fine work of the Colonial period as preserved in public and private collections is an encouraging sign that this demand will continue.

The Boston Society of Arts and Crafts has honored most of the men in this group by means of the award of its medal of merit for the excellence of their work. All of them have worked more or less under the influence of the Society jury, which, while sturdily upholding the standards of the best Colonial work, has been definitely conservative and, on the whole, discouraging to creative originality. The result has been a natural tendency to produce a repetition of accepted forms at the risk of monotony, and also the unfortunate discouragement of the few younger craftsmen who showed signs of originality.

This group does not, of course, include all the present-day New England silversmiths. Mention of others is impossible through lack of space.

R. T. Haines Halsey describes the silver of the Colonial craftsmen as "of the period when purity of form, sense of proportion and perfection of line were preferred to elaborateness of design; when dignity and solidity were considered superior to bulk, and when the beautiful white metal was allowed to take its colors from its surroundings rather than be made the medium for the display of skill by workers in the metal." That this description is equally applicable to the work of our twentieth-century silversmiths as a whole is not only a compliment to them but also seems to be justified by a careful appraisal of their silver.

# GRAPHIC ARTS

HENRY SAYLES FRANCIS ASSOCIATE EDITOR



*Bookplate by Allen Lewis*

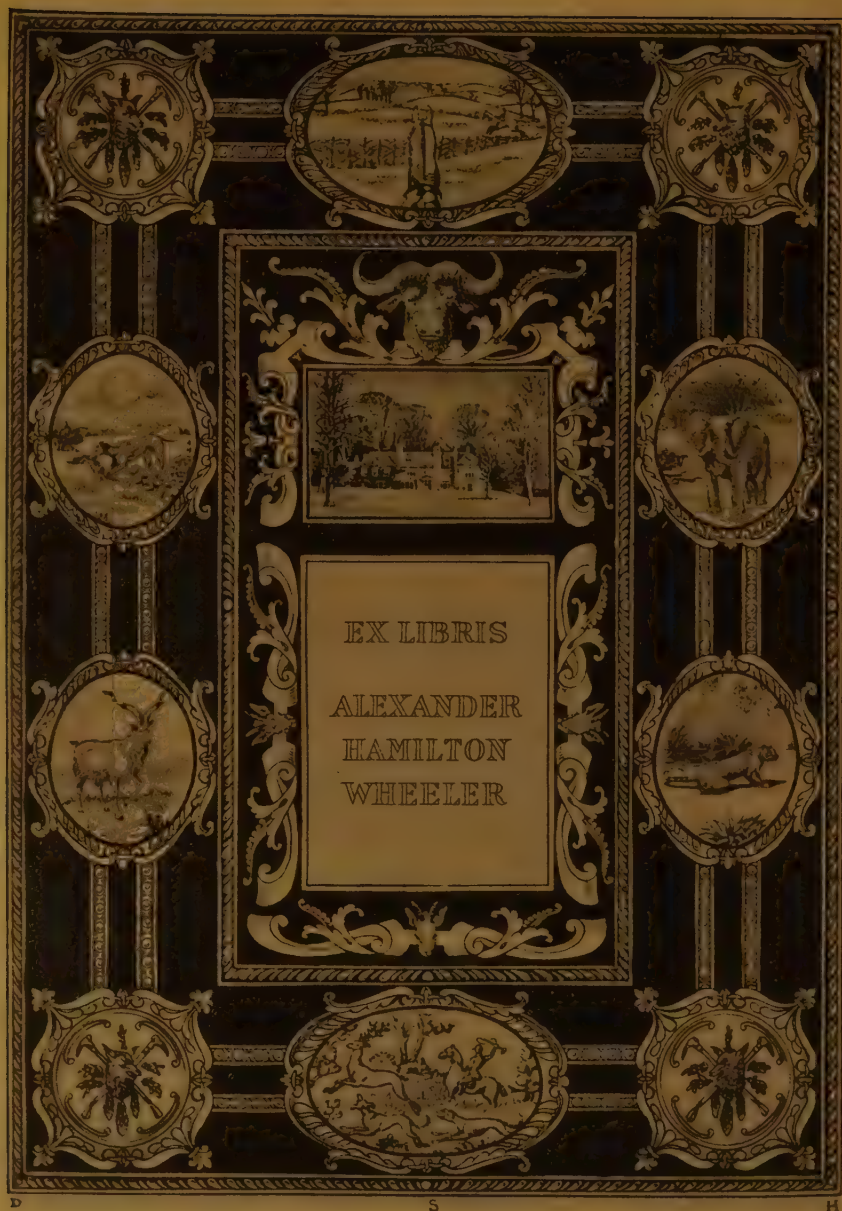


Plate by Dorothy Sturgis Harding

# Contemporary Bookplates

By Dorothy Sturgis Harding

THE ever increasing interest in bookplates in this country of recent years has so outstripped the knowledge of their design, and of what constitutes good taste and fine craftsmanship in their creation, that a few words on the subject may be of value to anyone who wishes to acquire a really excellent *ex libris*.

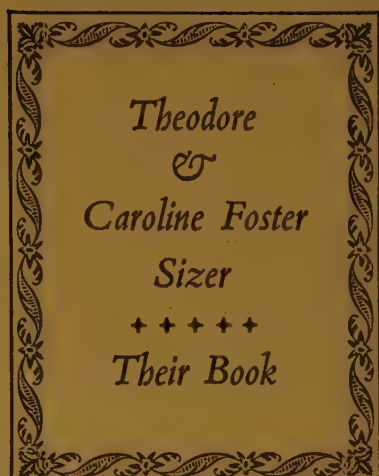
A great deal has been written on the subject of collecting bookplates, chiefly for historical interest, or as coming under various classifications, such as angling plates, college plates, women's and so on, but very little concerning their qualifications for artistic value. This should be the prospective owner's chief concern, and he should make himself familiar with their requirements and with the artists best fitted to carry out his ideas, before embarking on the acquisition of his own.

In the early days of their use, dating in Germany from 1480, in France from 1529, in England from 1574, in Holland from 1597, in Italy from 1622, and finally in America from 1679, their expression was confined to armorial bearings or to symbolic personal devices. To these succeeded decorative creations, which interested the best artists of every period for from the bookplate's very size it must be the concentrated essence of design, and it invariably reflects the taste of the period. As Howard Walker has said, "To keep it simple, and yet to express much, to make it detailed and not involved, to have it decoratively designed without its being mannered, is to achieve no mean accomplishment."

In the creation of a bookplate today, the first consideration must be based on the fact that the method of reproduction and the general character of the design are interdependent. Whether a woodcut, an engraving, an etching, or a photographic reproduction of a pen drawing, the design must adapt itself to the scope of the medium.

The method of making prints is divided, in the mind of the general public, into two distinct classes, as the sheep from the goats: prints from a woodcut, engraved, or etched plate, known as "originals"; and prints from plates which have been made by a photographic process, known as "reproductions." However, prints from the former group can be compared on a more nearly equal footing with prints from a photogravure plate, than an oil painting with its color reproduction. The artistic merit of the design is more important than the medium used. As William M. Ivins, Jr., in *Notes on Prints, Metropolitan Museum, 1930*, says, "Prints are only printed drawings, and except for the technical student, it is foolish to differentiate them by their particular techniques." Nevertheless each method has its limitations and these must be taken into consideration in designing a bookplate. Even a photogravure plate from a good pen drawing is better than a badly engraved one. Most people have a strong penchant for the word "original" without caring enough for the excellence of the design and without realizing how many modern engraved plates have been made by a photographic process, bitten with acid, and only the finishing touches done by hand with a burin.

There are many different photographic processes available for making a plate,



*Plates by D. B. Updike and William Edgar Fisher*

from the five-dollar "line cut" which can reproduce only the simplest black and white line drawing, to the forty-five dollar photogravure plate which can reproduce in actual facsimile not only every most delicate line but any wash he may use as well. In these plates, the line is incised and prints a slightly raised line, giving the same rich effect as an etching—in fact it is an etched plate.

In ordering a bookplate, those with more money than good taste are apt to stipulate a "real engraved plate," irrespective of the artistic qualifications of the engraver. The modern point of view should be revised; the problem is a new one, differing even within the last twenty years from what it has ever been before, and the old standards of propriety and "handwork" need not be applied. The *raison d'être* of the old engravings "after" so-and-so was that the artist's work could by no other method be reproduced for decimation. Engraving, even then, was mainly a reproductive art and not a creative one; today it is only a copy and not as good a one as a photograph can make. If, however, we come to the question of the artist engraver, who makes his own design and engraves it, how many masterpieces can you find today by such a hand?

In the past, the list of men who made plates to print from, by all the varying methods, begins with the Master E. S., Schöngauer, Dürer, and Lucas Van Leyden, who were making woodcuts and copper plates in Germany in the fifteenth century; runs through the early Italian engravers and etchers, Pollaiuolo, Mantegna, and Piranesi, and their followers; and culminates in the etchings of Rembrandt in Holland and the great French engravers of the seventeenth and eighteenth centuries, Mellan; Nanteuil, Masson, Edelinck and the Drevets, and also Callot, who introduced etching into France, as Goya did aquatints in Spain. But as time goes on the great men grow more rare, because to master the engraver's craft is pretty nearly a lifework in itself, taking both skill and strength, and leaving little time for the study of creative design, anatomy, and the allied requisites. The engraver, therefore, is liable to take the compositions of other men to render in the medium in which he has become an expert. If, however, he is primarily an artist with something to express, he will not confine himself to the cramped



Plates by R. Ruzika and T. B. Hapgood

medium of engraving but will branch out into any process in which he finds the most facility of expression. Now, he can even draw in pen and ink and have his work more nearly perfectly reproduced than was possible in the past, and the photogravure print is far more a true expression of his hand than is the plate engraved from his drawing. An engraving "after" a drawing is like a poem translated from a foreign language; it retains the general composition and salient thought but changes utterly the technique, color, and individuality of the original work.

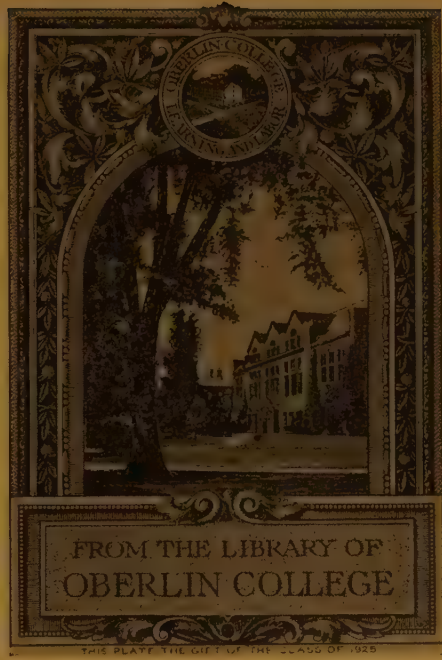
The theory that the old method is still the best has become an *idée fixe* that is difficult to dislodge from the average mind. Considering the modern engraver's use of photography it is foolish to draw the line of desirability between plates made with or without this aid. A technicality of this kind should not rank in importance ahead of the genuine artistic merit of the design. Certain restricted compositions can be perfectly produced in engraving, the strictly decorative and armorial, with no attempt at naturalistic effects; other types lend themselves to etching—figures and scenes—often to a combination of both processes. The trouble with making a bookplate from the artist's point of view is that he has to make so small a plate that anything beyond the simplest forms are hard to render with any feeling at such a scale, and he naturally turns, to procure the desired result, to a pen drawing, at a slightly larger scale, which can be reduced by photography without losing the least individual characteristic of the artist's hand.

It might seem then that the ideal bookplate would be obtained from the hand of a man who is both a fine engraver and a fine designer; such men as George W. Eve, Sherborn, Stephen Gooden, and Downey in England; and French, Spencely, S. L. Smith and Macdonald in America have done beautiful work, particularly when they adhered to designs which lent themselves unquestionably to the limitations of the burin. But the types of design suited to engraving are very limited and undoubtedly dwindling in popularity in the present day. The process speaks the language of a past age, and is not *en rapport* with modern thought or expression.

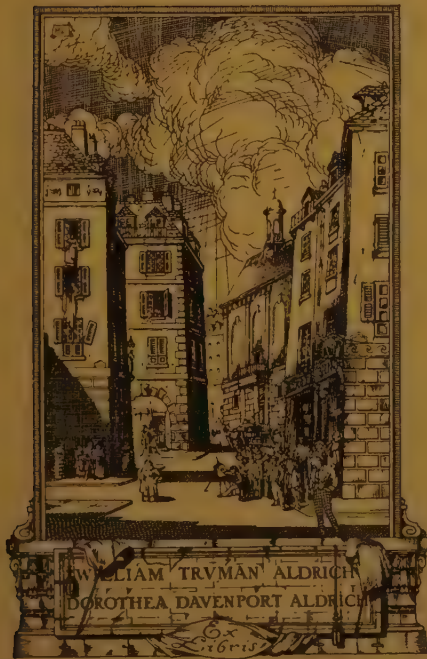
To return to the client's problem in choosing an artist to create a bookplate, his first concern should be for the beauty of the work rather than the medium of

its attainment. He must look for an artist who has not only technical ability but a feeling for the kind of design to go with type, and book decoration in general, not a landscape painter, not a portrait painter, nor an interior decorator, nor a designer of jewelry and silver, but a man who has made a study of creative design in the composition of the book. Such a man will not attempt to crowd pet animals, golf clubs, tennis racquets, fishing tackle, and a view of the garden treated as a landscape painting all into the same bookplate. He will reduce and simplify such ideas as may express the individuality of the owner, in such a way that they will not obtrude themselves but be resolved into a pleasing whole, forming a simple, dignified, and balanced piece of decoration—a label that will fulfill its primary purpose of identification and will add an acceptable decoration to any book into which it may be put. A symbol or device should mirror, not so much the personal character as the taste of the individual—one does not want a portrait of oneself on one's own desk, but some one or something to which you look up or out—not in. The name shows the identity; the design should show less what you are than what you want.

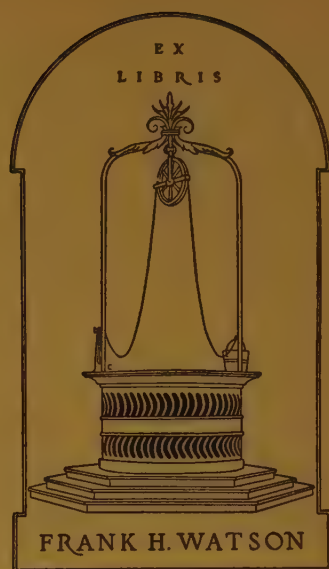
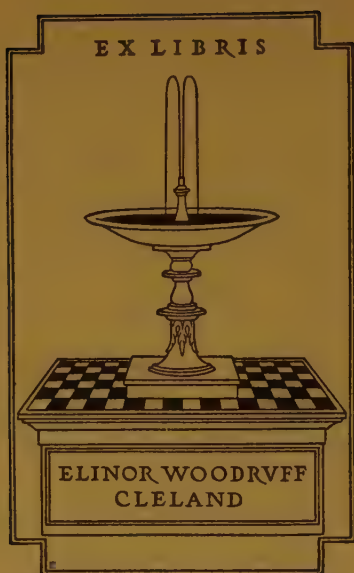
Such a design must then be considered in the light of the method; first, what kind of print does the client want—engraving, etching, woodcut, photogravure plate or line cut? By this I do not imply that the method of reproduction is not secondary to the artistic qualities of the design, just as, in a landscape, whether it is done in oils or water color is secondary in importance to the composition and artistry. Nevertheless one must first decide on oils or water color before one can start to work, and one then must stick to the subjects that come within the scope of that medium. For instance, for a woodcut the conception should be bold and simple, with strong blacks and whites, and plane surfaces; for an engraved copper plate it should be formal and detailed, suited to the stiff crispness and brilliancy of pure line, and the forms strictly decorative and stylized; for an etched plate a freer and more naturalistic design may be made, scene or figures and delicate tones of shading introduced. With all these three the work is done on the plate by hand and must of course be the size of the print desired—a very small scale to work at with any feeling. Then, to consider the process plates, of which the cheapest and simplest is the zinc line cut, for such a plate the design is in relief and the background etched away; only the simplest black and white line drawing can be made, and the artist must bear in mind that his line will be slightly broadened and smudged when printed. There are varyingly better processes, including lithograph, direct or offset; half-tone; and heliogravure; probably the most perfect attainment is the photogravure plate, which is an intaglio, the design being etched into the metal. This method of printing gives the greatest gradation of values possible from one printing ink. For this, the artist who makes the drawing is limited in no way: he can use line or wash, pen, pencil, crayon or brush at almost any scale and be sure of getting, if the plate maker and printer know their business, a perfect facsimile of his work. To quote Joseph Pennell in *Pen Drawing and Pen Draughtsmen*: "Rembrandt's etchings have so many of the qualities of pen drawings that, I feel certain, had he lived in our age, he would not have etched so much, but would have made innumerable pen drawings, for the same reason the best pen draughtsman of today, who could etch if he chose, once gave me. Why, when he could have his drawings reproduced perfectly, should he use a nasty, dirty process, which is successful more by good luck than by good management?" and finally,



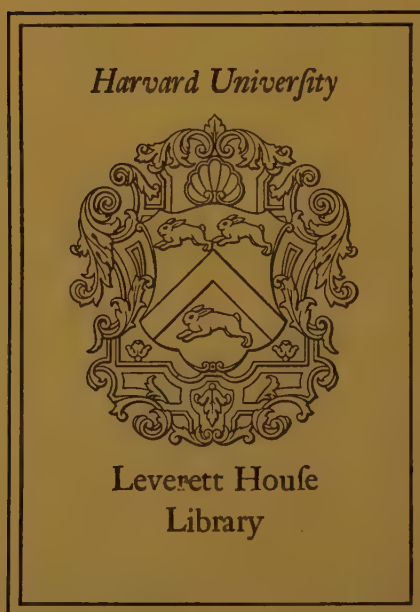
Plates by Sara B. Hill and A. N. Macdonald



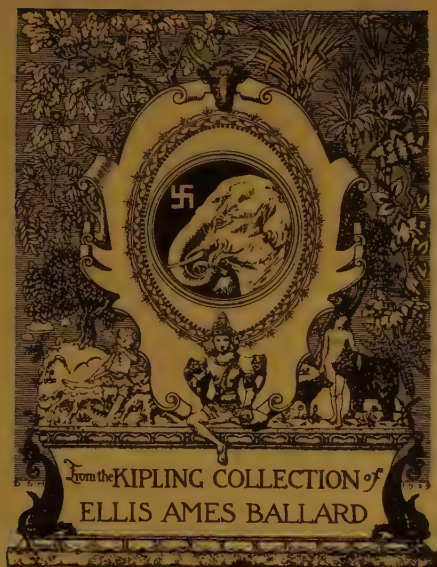
Plates by Frederick Garrison Hall and Elisha Brown Bird



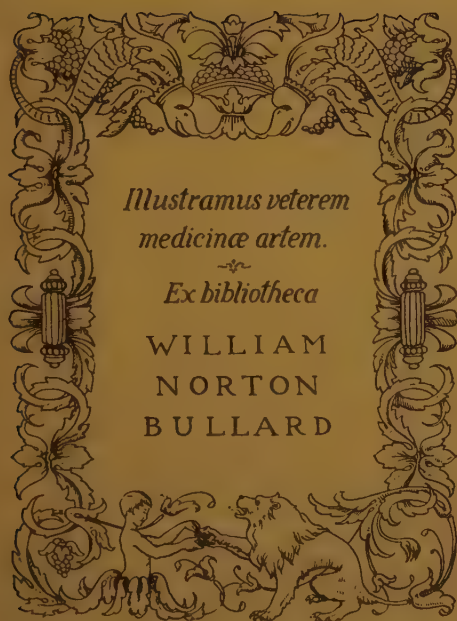
*Plates by T. M. Cleland*



*Plates by Pierre de C. La Rose and Elizabeth Shippen Greene Elliott*



*Plates by Rockwell Kent and Dorothy Sturgis Harding*



*Plates by Dorothy Sturgis Harding and George Wharton Edwards*

"It is the development of process which has made pen drawing into a distinct art, equal in importance to etching." Even if one does not want to go this far, it is not unjustifiable to claim that, taking into consideration the small scale at which a bookplate must be made, a pen drawing well reproduced is more desirable than a mediocre engraving. The freedom of an artist's pen and ink work is such that he can produce an effect like an engraving, a woodcut, or an etching if he wants to; but it is bad art to attempt to copy in a free medium the characteristics of a limited one.

In the old days an elaborate pen drawing could not be reproduced; now it can, hence there is no point in limiting the artist's facility of expression, particularly in so small a piece of work as a bookplate. As an illustration of this point, a group of bookplates was shown to Campbell Dodgson of the British Museum, of which he selected a number for their files. Among those not taken was one which had usually found favor, and was in fact one of the artist's favorites. It was a purely armorial one rendered in the manner of an engraving, and so carefully reproduced that it had invariably elicited the comment that it was surely a real engraving. When asked why he did not want it he said that it was because it was too much an imitation of an engraving. If this design had been given to a good engraver he could have made a handsome plate on account of the character and composition, but as it was it was "neither fish, flesh, nor good red herring." There are times when an engraved plate can give the desired result, but the scope is limited, as pointed out above, and not always expressive of, or appropriate to, the contemporary intellectual American. The best bookplates today show very clearly this tendency, as can be seen in the most successful work of the fifteen or twenty leading designers in this country. Of these only a few can be considered specialists and would include French, Spenceley, S. L. Smith, A. N. Macdonald, Sara B. Hill, and E. B. Bird, although there are others who do occasionally quite as good and often better work, Pierre La Rose, Frederick Garrison Hall, Rockwell Kent, T. M. Cleland, Bertram Goodhue, William Edgar Fisher, R. Ruzicka, T. B. Hapgood, Elizabeth Shippen Greene Elliott, Allen Lewis, and George Wharton Edwards.

The accompanying illustrations are all examples of the finest work that is being done today in this country, and each represents an entirely different class of design and type of printing. They were selected for the excellence of their composition and rendering, regardless of how they were reproduced, and they show well the variety of subject matter and technique from which the prospective owner may select the type that best expresses his own tastes. He will not be likely to make any mistakes if he familiarizes himself with all the work of the artist whose designs most appeal to him and then, after giving him a general idea of the subject he wants to use, allows the artist a free hand to compose, eliminate, and render as he undoubtedly knows best. In so doing he may hope to attain for himself a satisfactory *ex libris* and to add one more small but not wholly insignificant step to the development of American fine arts.

# LANDSCAPE ARCHITECTURE

BRADFORD WILLIAMS ASSOCIATE EDITOR



## *Collaboration of Sculptor and Landscape Architect*

*Fountain and Terminal in the Garden of R. B. Mellon  
at Pittsburgh, Created as a Collaborative Effort  
by Vitale and Geiffert, Landscape Architects, and  
Edmond R. Amateis, Sculptor*



*View in the Garden of Benjamin D. Riegel, Southport, Connecticut*  
*Armand R. Tibbits, Landscape Architect*

# Collaboration and Landscape Architecture

*By Norman T. Newton*

**I**N PAST centuries, during the great periods when the arts seem to have reached their noblest expression, it was not unusual for one man to attain eminence in several arts. Michelangelo, the example most frequently cited, performed brilliantly in sculpture, architecture, poetry, painting, and engineering; and his versatility, echoing through the ages, often arouses bitter wailing over the fact that in our epoch we find no individuals so widely gifted.

One who indulges in this unfounded pessimism, however, overlooks an important trend of history. In their scientific aspects we accept without question the effects of the steady progress that has carried the world, with rapidly increasing intricacy in the details of human existence, from the comparatively simple life of the Renaissance to the era of specialization in whose whirling complexity we live today. Is it strange that under such conditions there should have occurred in the field of the arts the same specialization and subdivision of effort? It is not the arts themselves that have changed so much as the methods whereby they can be practiced; each of them has grown to such proportions in the volume and detail of its technical content that today the artist finds it ever more necessary, if sound accomplishment rather than dilettantism be his aim, to devote all his time to the practice of but one art.

This is especially pertinent to the arts that have as their purpose not simply the creation of abstract beauty but the application of the principles of aesthetics to the solution of practical problems arising from the utilitarian needs of mankind: to architecture and landscape architecture; to decorative sculpture and mural painting; to the arts and crafts in industry. Every slight change in our mode of living adds a new complication to the already extensive technical equipment called for in the practice of these arts.

A disintegrating of the arts might follow, were it not for the advance of the spirit of collaboration. Let us adhere to this as the most significant lesson to be learned from one like Michelangelo: that all the arts, unified, interrelated, interdependent, lie upon a foundation of common principles. Once interwoven in the work of one man, now, in the age of specialization, the arts can maintain the tangible expression of their unity only if each artist will strive to broaden his understanding of his colleague's point of view and to develop the ability to work with him sympathetically, hand in hand, so that the resultant work may appear as nearly as possible the product of a single creative mind. Collaboration is the surest safeguard against the disintegrating effects of specialization.

Some who profess to be advocates of collaboration—and this applies in no uncertain sense to the artists themselves—have the mistaken idea that the term implies a mere passive willingness to allow two arts to progress in separate peace upon the same project. Far from being passive, true collaboration involves an active insistence that the arts shall enter simultaneously at the very inception of the project and that they shall continue throughout in close union until its com-



*Cascades, Estate of Milton E. Getz, Beverly Hills, California*

The conception of house and grounds as a harmonious entity is essentially the basis of collaboration. Paul G. Thieme, landscape architect; Gordon B. Kaufmann, architect.

pletion. The public, as the eventual custodian and consumer, has the right to demand true collaboration of the artists, to the end that each of the arts concerned shall contribute freely from its own highly specialized technique, without fear for the ultimate unity of the result.

To see how this works out in practice, let us take as an example the specific contribution that landscape architecture makes to collaborative efforts. No other art touches life more closely. The profession of landscape architecture is itself a product of specialization, although the art is as old as mankind. It has been defined as "the art of adapting land and the objects thereon to human use and enjoyment"; quite literally its purpose is to make the earth more beautiful and life more comfortable.

For the landscape architect the most abundant and intensive collaborative opportunities lie in the work that he and the architect are called upon to do. Wherever people live, working or playing, there arises the need for structures to house them and land for the outward expansion of their activities. While the scope of landscape architecture includes not only the residential problem in all its variations but also parks, playgrounds, industrial plants, country clubs, amusement parks, cemeteries, and the numerous other phases of land development demanded by society, it is in the problem of the country residence that we can see most readily how this collaboration operates.

Among all the arts, landscape architecture is the one that concerns itself primarily with the formation of the surface of the earth. It is often thought that the essential difference between architecture and landscape architecture lies solely in the fact that the latter involves the use of plants as one of its materials; in reality the fundamental distinction is much deeper. For example, the architect naturally



*Country Place of Landon K. Thorne, Bay Shore, Long Island*

The topographic conditions of the land are utilized. Lake, boat-landing, garden, and house are integral parts of the scheme. Vitale and Geiffert, landscape architects; William F. Dominick, architect.

considers the house the major element of the design and tends to regard its surroundings only as a setting for it as the observer sees it from without. The landscape architect, on the other hand, is more intent upon development from the house outward, upon projecting the atmosphere of the house to the grounds about it. At the outset, then, in choosing a location for the house, he seeks not simply to give it a favorable pictorial setting and good orientation, but to relate it so well to its surroundings that full advantage will be taken of all the existing topographic conditions of the land. In the Italian villas that we have all admired, the outstanding factor of excellence is the unity tying house and grounds into an harmonious whole. To conceive the problem thus as an entity is the duty of the architect and the landscape architect; and only by means of close collaboration from the inception of the work can this desirable end be met.

In many instances the landscape architect has been able to save his client from future disappointment by pointing out, before the acquisition of the property, that in character or extent it does not properly lend itself to the complete development that the client has in mind.

Successful collaboration, then, in the case of the country residence, begins with a visit to the proposed site by the client, the architect, and the landscape architect, for the purpose of discussing the requirements and the natural possibilities, the value of existing conditions of structure and vegetation, the location of the house and the just distribution of all the other desired elements of the design, and the assignment of specific areas of the land to the uses that they will best serve. A preliminary conception of the general scheme is formed, eliminating the waste of much time and effort.

The topographic survey is then brought into each office, and each practitioner takes up the detailed study of his particular phase of the problem. Having already agreed upon the general conception, the two can bear in mind the common goal and recognize impediments that must be overcome to effect a facile articulation of the interrelated parts of the plan. These preliminary studies are brought together for discussion by the architect and the landscape architect. The design is considered as a whole, the necessary adjustments are made with a view to ensuring an active organic unity, and plans are prepared for presentation to the client.

The client, in a joint conference with the two practitioners, sees in the plans thus prepared a clear exposition of the many aspects of his problem, a proposed solution approved by both architect and landscape architect, so carefully anticipating all the eventual possibilities that he may embark upon the execution of the entire project or selected portions of it without fear that sooner or later radical discrepancies may arise.

As the execution of the work progresses, the collaboration should be if possible even closer, combined attention being given to the part each detail plays in the general development. In the case of details lying on the border-line between the two arts, just who shall have individual supervision is immaterial. Such decisions are matters of administration and will vary as the projects vary; the important point is that all the elements entering into the entire creation shall have the benefit of each man's study and reaction. In the design, for example, of walls immediately about the house, practice varies to the extent that on one project the landscape architect may sketch out his ideas and the architect prepare the final working drawings, while on another project the reverse process may obtain. Such minor questions can easily be adjusted if the two approach their joint problem with fairness and amenability, the controlling thought being simply to get the work done in the manner most easily applicable to the case in hand. Where complete collaboration occurs, the outcome is a fusion so perfect that between the specific contribution of the architect and that of the landscape architect a precise dividing line is indistinguishable. In the results thus brought about there is so strong a unity, so rich an endowment of the special gifts of both contributing arts, that as time goes on collaboration must inevitably be accepted by a discerning public as the only logical method to pursue.

The sculptor, too, can collaborate with the landscape architect. Every work of sculpture in the open air, whether free-standing or attached as ornament to a shelter, fountain, or wall, functions either as an object of interest on which everything else must focus, or as one of a series of incidental accents leading to a point of central interest. In either case the sculptor can get from the landscape architect the collaborative help that will ensure a proper relation between the sculpture and its environment. The growth of understanding between the practitioners of these two arts within the past few years has been remarkable. Each, with his own technical approach and methods, complements the other; and their combined efforts have already produced striking results, especially when the collaboration has begun with the first studies. To appreciate the value of such collaboration, observe the degree to which sculpture specifically designed for a definite location seems to surpass in merit sculpture acquired and placed after everything else has been completed.

Examples of collaboration between the painter and the landscape architect are



*View from the Terrace, House of Louis Wilputte, New Rochelle, New York*

The outlook from the house is an important factor in the composition. Clarence Fowler, landscape architect; Julius Gregory, architect.



*Bridge on the Bronx River Parkway, Westchester County Park System*

The possibilities for collaboration between engineer and landscape architect have been well realized by the Westchester County Park Commission. Jay Downer, chief engineer; Gilmore D. Clarke, landscape architect.

not yet numerous, because of the climatic obstacles to be overcome before painting can be safely used in exposed situations. The possibilities, however, are manifold; our rapid technological advances bring us constantly nearer the day when decorative panels of mosaic, fresco, and other media of the painter can be incorporated without hesitation in the structures entering into the work of the landscape architect. The significance of polychromy to landscape architecture has still to be given the recognition it warrants. As the opportunities for the decorative painter in outdoor work come to be adequately realized, he will see in collaboration with the landscape architect the most certain method for achieving the harmonious enframement of his work in the larger composition of which it is to be a part.

Landscape architecture has in a sense joined forces with the drama, with music and the dance, in the creation of outdoor theatres, either as independent structures or as features in public parks. The amphitheatre falls logically into the domain of the landscape architect, for it is fundamentally the ordering of a natural form of the earth's surface. In the largest examples there is a general collaboration also with the architect, the painter, and the sculptor; and the final efficacy and beauty of the solution depend in large measure upon the degree to which common understanding and coöperation govern the study of the problem.

While engineering is not an art but a science, the effects of sincere collaboration between engineers and landscape architects in recent years have been outstanding. One has only to examine the splendid work of the Westchester County Park Commission, in its magnificent bridges, parkways, and areas for public recreation, to realize the great accomplishments that are possible when the engineer works out his problems in collaboration with a competent landscape architect. As the truth of this assertion becomes more generally recognized and applied, the highways of this land, the subdivisions, the shore-fronts, the river-banks, the bridges, will attain the sightliness of their European counterparts as well as the utilitarian excellence for which they are now so universally noted. Nothing can bring about this combination of effort more effectively than the public, for in no other field is the voice of the public more truly the compelling vote.

Those of us who have experienced the joys of collaboration need no further proof of its incalculable value. A happy augury for the future is the tacit enthusiasm with which the younger practitioners of the allied arts have accepted it. Foremost in influence, perhaps, is the American Academy in Rome, founded upon the firm belief that nothing is more essential to the forward movement of American art than the spirit of collaboration. To the Academy is sent each year, after nation-wide competitions, a representative of each of the arts of architecture, landscape architecture, painting, sculpture, and musical composition. It is noteworthy that in no institution is the specific contribution of landscape architecture more clearly appraised and recognized. The young men who come back from the Academy, having spent their two or three years in Rome in daily contact with the points of view of their fellows, are keen to demonstrate the wisdom of the collaborative idea. Others, too, have learned the lesson. The future is bright with promise, but we would emphasize again that the lighting of the pathway of our national artistic advancement will be all the more brilliant if the public whom we serve will but make its voice heard in an ever more stern demand for the practice of collaboration as the saving grace in this age of super-specialization.

# FIELD NOTES

DEALING WITH LOCAL ART EVENTS  
HAVING MORE THAN LOCAL INTEREST



*Joseph Jones: Still Life*

*Awarded Honorable Mention, Twenty-Seventh Annual, St. Louis*

## Field Notes

### *Art at Clinton Prison—Dannemora*

IN CLINTON PRISON an exhibition, probably unique, was held during a part of the summer. It consisted entirely of work done by the inmates and did not represent a sporadic movement but instead a new department in the general education scheme that is being carried through by Warden Thomas H. Murphy, under the intelligent and enthusiastic supervision of Harold E. Davis.

The art itself, inspection proved, is not remarkable. Many of the paintings derive from colored calendars and illustrations that have found their way into the prison classroom, though not infrequently, too, one came upon evidence of real imaginative feeling; and in their earnest, painstaking sincerity not a few of the paintings may well be classified as genuine American "folk" art. But if the work be not, in itself, of startling consequence, the impulse that has brought it forth is indeed significant.

Art has entered the prison—art, with all that, on the spiritual side, it can mean to those who live behind bars. Here would seem to be an experiment meriting the whole country's attention. As yet, of course, only a beginning, and a modest one has been made at Dannemora. Were all of our prisons to follow Clinton's lead, might not incalculable benefit result? The idea, surely, is worth thinking about.

Like all the classes into which the (purely elective) educational activities are divided, those concerned with art, both "fine" and "commercial," were organized, Mr. Davis explains, in the hope that prisoners evincing a desire and an aptitude in this direction may become better fitted, while serving sentence, for ultimate freedom, with its task of earning a living. This is a point too important, naturally, to be underestimated. At the same time, what is pretty sure most forcefully, most unforgettably, to impress a visitor is the touching difference art is seen to be making, here and now, in the lives of these inmates, one of whom, Peter J. Curtis, acts as class instructor.

One learns that in happier days Curtis was a Brooklyn sign painter, who aspired, on the side, to painting of the sort not tagged "commercial." When the matter of starting prison classes came upon the carpet, Inmate Curtis was the logical candidate for the office of instructor. Indeed it appears to have been in large part due to his effort that the idea was crystallized. The art classes were formed about a year ago. A few of

the paintings in the exhibition carry dates slightly earlier, for one or two other inmates, it seems, have been quietly working along by themselves in their cells. For the most part, however, the things hung on the walls of the improvised corridor gallery bore direct witness to impetus and training provided by this novel experiment.

A small but attractive group of designs made by members of the sign-painting class was exhibited at the last State Fair at Syracuse. Save for this, nothing has been shown outside the prison. Warden Murphy, however, is not opposed to having the prison art travel, and one hopes that as the experiment proceeds at Dannemora, the world without the gates may be permitted to see, at first-hand, what is being accomplished.

EDWARD ALDEN JEWELL

### *Open Air Art Mart—Chicago*

"PEDESTRIANS walking on the east side of Michigan Boulevard between Jackson and Van Buren Streets," says the *News Letter* of the Art Institute of Chicago, "were astonished . . . in witnessing a swarm of artists settling down on the velvety lawn of Grant Park, and unloading their wares. Park benches were appropriated and oil paintings, water colors, drawings, wood carvings, silhouettes, statuary, and pen and ink sketches were stacked up in confusion on the benches and on the grass. It was the first Outdoor Art Show to be inaugurated in Chicago." Paris has long had them; New York, Cleveland, Santa Barbara, and Detroit have held them within the year. New York's was successful to the tune of \$9,700. "The sales in the first half week in Chicago exceeded those in a corresponding period in New York.

"The theory on which the exhibition is held," continued the *News Letter*, "is that art is being carried to the man in the street. It is being thrust boldly into his face, where he cannot help seeing it. Once the man or woman buys an original work of art, even though he pays but one dollar for it, he . . . becomes a potential art lover. He soon learns to discriminate and will go on from his initial purchase to others, and finally he will be caught in the toils of the most fascinating hobby in the world—collecting objects of art. . . ."

C. J. Bulliet wrote at the end of the fair, in the *Chicago Evening Post*: "The success of the fair, far beyond the dreams of the artists, makes its



### *Santa Barbara Art Fair*

*Photograph by Karl Obert*

repetition next summer a certainty. Already, indeed the 'powers' of the south park commission have intimated that there will be no trouble getting the permit—since the fair, thanks to the wise generalship of Cati Mount, was conducted absolutely without friction." A headline in the same copy of the art section of the *Post* reads, "Chicago Art Salable to Chicagoans to Total of \$16,276.90 in Thirteen Days." That is a tangible answer to the question more and more often asked, "Aren't things better than they were?"

### *Santa Barbara Art Fair*

SANTA BARBARA was for one day in July the scene of an open-air art fair similar to those held during the spring and summer in several cities to the eastward. Over fifty artists set up their individual stands under brilliantly colored beach umbrellas on the greensward of the Plaza. Many hundreds enjoyed the event, moving in changing but always interested groups from stand to stand. People of all kinds were there and they bought enthusiastically and generously, again giving proof that appreciation of the arts is innate in every type and class.

The fair was the first of the kind on the Pacific Coast and was organized in tempo with

the times, and with an understanding of the status of the modern dollar. Bargain prices prevailed; satisfactory exchanges were made for cash as well as for other merchandise, commercial services, and the like. Organized to combat depression sluggishness in local art sales, the fair may be fairly called a success.

One novel feature of importance was that in addition to the proceeds realized by the artists on the sale of personal work, a general fund raised and divided pro rata among the artists who needed such help. This fund was supplied through the sale of refreshments, cigarettes, and flowers at the fair; also by a raffle and an auction of several fine pictures offered for that purpose by contributing artists.

Taking into full consideration the necessary and pleasant success of the undertaking from an economic standpoint, perhaps its most significant aspect was the helpful spirit which brought the artists together in concerted effort.

### *Damrosch Music Hours—U. S. A.*

ON FRIDAY, October fourteenth at eleven o'clock in the morning (E.S.T.) Dr. Walter Damrosch will open the fifth season of the National Broadcasting Company's Music Appreciation Hour. Six million children throughout



Wallace H. Smith: *Second Street*  
 Awarded Honorable Mention, Twenty-Seventh Annual, St. Louis

the United States and Canada will again be treated to glimpses of great symphonic music as part of their regular school activities. The concerts will be given every Friday at the same hour through April twenty-eighth, 1933.

Said Dr. Damrosch: "In the main, I shall carry on the programmes of the year along the same lines as before. Four distinct series of concerts will be offered, graded to constitute a four-year course in the appreciation of music. Through these concerts students should not only gain a good general perception of music as an art but, above all, they should learn to love it as an expression of their own inner lives.

"These broadcasts are especially designed to be helpful to the teachers in our schools, for the real work of instruction in music performance must come from them. I am most eager and happy to begin this series."

Although Dr. Damrosch had supposedly retired from a busy and eventful musical career, he consented to direct the programme at its inception, for the benefit of the school children he had come to know so well. By leaps and bounds the idea took hold and after the striking success of the first season, the noted conductor was commissioned by the National Broadcasting Company to enlarge and develop both his orchestra and his programme. The orchestra now numbers seventy-five players. The programme has grown to include teaching manuals for the teachers, seventy-eight thousand of which were

sent to schools last year, and student notebooks prepared by Dr. C. H. Farnsworth of Teachers' College, Columbia University, with the help of Ernest La Prade, Damrosch's assistant.

The Music Appreciation Hour is carried over more radio stations than any other feature now on the air.

### *Twenty-seventh Annual—St. Louis*

THE Twenty-seventh Annual Exhibition of Paintings by American Artists is organized differently than ever before, according to Meyric R. Rogers, Director of the City Art Museum, where the exhibit continues through October sixteenth. The exhibition is divided into two parts, one consisting of the work of twenty-eight outstanding contemporary artists, "selected, with one or two possible exceptions, on the basis of leadership and generally acknowledged standing in their respective groups. This restriction has enabled the Museum to secure in most cases two or more outstanding works by each artist which show either different phases of his present work or stages in his productive development." The second part of the show is made up of the work of St. Louis painters and is selected by a jury. "This year," says Mr. Rogers, "instead of mingling the local productions with the invited canvases, they have been hung separately, giving the visitor a chance to compare the quality of the

local work as a whole with the best that the country at large can offer. It is believed that such a segregation and comparison will be helpful both creatively and critically."

Three honorable mentions were awarded by the jury, which was composed this year of Clyde H. Burroughs, Secretary and Curator of American Art, The Detroit Institute of Arts; Daniel Catton Rich, Associate Curator of Paintings and Sculpture, The Art Institute of Chicago; and Siegfried R. Weng, Director of the Dayton Art Institute. The pictures thus honored were: "Still Life" by Joseph Jones, "Lazarus, Come Forth!" by Charles F. Quest, and "Second Street" by Wallace H. Smith.

The St. Louis *Post Dispatch* commenting on the show editorially wrote: "It is, in fact, a show to delight the layman, so long mystified by pin-wheels and guitars floating in lurid space. And, what is more, it is authentically representative of the most significant trend in American art today." Writes Mr. Rogers in the foreword of the catalogue: "It will be noted that by no means all the painters represented are working in the so-called modern mode. . . . It so happens that in none of the canvases of the exhibition do we find an example of extreme non-representation-alism. . . . In the majority of cases, indeed, we find a fairly thoroughgoing realism, but so used as to emphasize the specific emotive character of the particular subject. . . . In simple terms, this amounts to direct painting of natural forms as visualized by the selective imagination of the artist, who employs in the process probably little analytical theory but a great deal of feeling and emotion. . . ." And about a page further on: "There seems to be a revival of the element of craftsmanship in painting which the rebels against the academic very generally threw overboard in their hurry to get rid of the superficial and unessential. . . . This would seem to be a hopeful sign. . . ."

### *Metropolitan Museum—New York*

CARRYING out the idea of the exhibition which has been shown during the summer, "The Taste of Today in Masterpieces of Painting before 1900," the Metropolitan Museum has now assembled an exhibition of prints and drawings under the title "New Tastes in Old Prints." It shows such startling juxtapositions as Jean Duvet and Goya, and Renoir between Jacques Bellange and Hans Baldung. On a single wall, prints and drawings by Blake, Gauguin, Ingres, Brueghel, and Hendrik Goltzius hang without mutual enmity or disdain. An article in the



*C. F. Quest: Lazarus, Come Forth!*

*Honorable Mention, St. Louis Annual*

September *Bulletin* by William M. Ivins, Jr., considers some of the implications of such an exhibition.

For 1932-1933, the Museum offers a full programme of lectures, study-hours, gallery talks, and story-hours, given for the most part by nine members of its educational staff. The free lectures on Saturday and Sunday afternoons, however, are given by outside speakers, a distinguished list representing a wide variety of special enthusiasms and knowledge. Indeed an impressive feature of the small leaflet announcing the Museum's lectures is the large choice of subject matter the course covers. Equally significant, perhaps, is the number of different audiences for which they are planned—children, high-school students, teachers, the deaf and deafened who read the lips, members of the Museum, and people actively engaged in the industrial arts, having each their special series of talks. Besides lectures in the Museum, evening courses are being given down town in coöperation with the Art-in-Trades Club in the desire to make still closer and more useful the friendly connection that has long existed between the Museum and representatives of the industrial arts—designers, manufacturers, and salespeople. But in this attempt to meet definite interests, less specialized tastes have not been neglected. In addition to the Saturday and Sunday lectures, free gallery



*C. Reid Hudgins (11 years): Santa Maria Lagoon, Keewaydin  
Awarded Grand Prix, Third Annual Exhibition, Keewaydin Art Club*

talks on the collections are given on Saturday and Sunday afternoons at half-past two. Radio talks and motion picture showings are also included in the Museum's programme.

### *Art at Keewaydin—Vermont*

PATRONS of the Keewaydin Art Club, which is now enrolled as a Chapter of The American Federation of Arts, will establish a permanent art gallery at Keewaydin, a boys' camp on Lake Dunmore, Vermont, according to announcements by the art committee of the Keewaydin Camps, Ltd., whose pioneer experiment in art training at a summer camp for boys was described in THE AMERICAN MAGAZINE OF ART last May.

The gallery, which will be ready for the season opening June 26, 1933, will include an exhibition gallery large enough to house a permanent collection of paintings and sculpture as well as temporary exhibits, a large working studio equipped with lockers and a special studio for sculpture and pottery. The building is to be constructed from timber cut on the twelve hundred acres owned by the camp. At the suggestion of Mary S. Powers, Secretary of the Southern Vermont Artists, Joseph Winterbottom, prominent Vermont collector, has lent two hundred framed color reproductions of paintings of the French School (Monet to Cézanne) which will be the nucleus of a study collection.

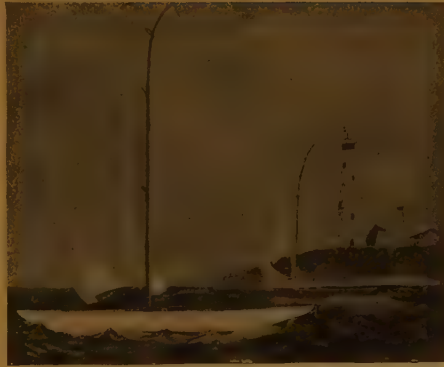
The gallery will be open during the camp season only.

The founding of this gallery, which is accessible not only to the boys in camp and to their parents, but also to the residents of Brandon, Middlebury, Bennington, Montpelier, and other towns in Vermont, together with the organization of the Keewaydin Art Club as a Chapter of the Federation, is the climax of three years of teaching on the part of G. Watson James and an especially successful exhibition season on the part of the club members.

The Third Annual Exhibit of the Club opened on August twentieth with thirty-seven canvases and one outstanding piece of sculpture. It represented the work of twenty-six members of a class which included over a quarter of the number of boys in the camp. The jury consisted of H. E. Schnackenberg, Art Students' League, New York; Herbert Meyer, Macbeth Galleries, New York; and Edwin Avery Park, Art Director, Bennington College, Old Bennington, Vermont, who was formerly in charge of the Federation's circuit of exhibits and survey of art activity in boys' secondary schools. The jury awarded the Grand Prix to "Santa Maria Lagoon, Keewaydin," by C. Reid Hudgins, Hartford, Connecticut; and Honorable Mention to "Rounding Point, Marblehead," by Donald Watson, Hyde Park, Massachusetts; "Rhythm in Blue and Green," by Jack Roberts, Chicago, Illinois; "Vermont Farmhouse," by Roy McKnight,

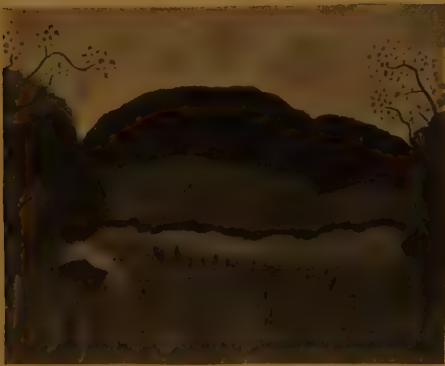
Pittsburgh, Pennsylvania; and (sculpture) "French Officer's Head," by Jay Tschudy, Kansas City, Missouri. Honorable Mentions for competing "wigwams" of the camp went to Jack Roberts of Chicago and Kenneth Wells of Cleveland for Moosalamoo Wigwam (fourteen to sixteen years), Donald Watson, Hyde Park, and William Dwyer, Hartford, for Wiantinaug Wigwam (twelve to fourteen years), and to C. Reid Hudgins, Hartford, and Roy McKnight, Pittsburgh, for Waramaug Wigwam (ten to twelve years). The exhibit had been planned on the basis of an inter-wigwam competition with a Grand Prix for the camp, but because of the excellent and enthusiastic work of the class the Grand Prix was supplemented by three honorable mentions for the camp as a whole. It is interesting to note that an eleven-year-old boy defeated his seniors and won the Grand Prix for the junior wigwam, Waramaug.

A course in modeling and sculpture brought forth ten contributions. The boys themselves



*Donald Watson (13 years): Rounding Point, Marblehead*

*Honorable Mention, Third Annual, Keewaydin*



*Jack Roberts (15 years): Rhythm in Blue and Green*

*Honorable Mention, Third Annual, Keewaydin*

were responsible for the experiments in the use of clay. During a canoe trip some of them discovered clay which they thought suitable for modeling and asked for help in this work. The clay turned out to be unfit for fine work but good clay and modeling tools were immediately provided.

The Third Annual of the Keewaydin Art Club won a special honor for the club in the form of an invitation from the Southern Vermont Artists to show a group of paintings in the S. V. A. Exhibition at Manchester, Vermont, August twenty-eighth to September fifth. The invitation was extended through Mary S. Powers, and

a selection of paintings from the club show was made by the jury of award named above. The Keewaydin paintings shown in the S. V. A. Exhibition were by Kenneth Wells, Reid Hudgins, Jack Roberts, Roy McKnight, Donald Watson, and William Dwyer, boys ranging in age from eleven to fifteen years. Two paintings by the instructor were also shown.

In giving art a definite place in the curriculum of art activities, there is no intention on the part of Dr. Sidney S. Negus, Director of the Dunmore unit, to attract the type of boy to whom physical development is uninteresting. Although from its inception the experiment has had the whole-hearted support not only of Dr. Negus but also of John H. Rush, general manager of the Keewaydin system of camps, its effect upon other activities has been critically studied. The results have been gratifying in that the boys who excel in physical activities have been the outstanding students in art.

Both the group exhibit at Manchester and that at Lake Dunmore were very cordially received by the press of New England and New York. In addition to feature stories carried by the various New England dailies, special mention was accorded the group by Edward Alden Jewell, art critic of the *New York Times*, in his review of the Manchester show. After singling out the work of this boys' group as in a sphere of original and interesting work, he said: "It would not do, of course, to convey the impression that all of these are considered formidable works of art. It is rather as simple, fresh articles of faith that they are to be prized, especially at a time when rote and empty competence seem bent on running away with a top-heavy crown of prestige in the art world."



*Master of the Playing Cards: Queen of Stags*

*Courtesy Museum of Fine Arts, Boston*

### *African Art—Harlem*

THE first open-air exhibition of Negro art to be held in Harlem recently closed after three weeks, the last of which was necessitated by popular demand. The Primitive African Art Center, newly located in the Urban League Building sponsored a show which attracted attention far beyond the boundaries of Harlem itself. Carlyle Burrows, describing the exhibition in the *Herald Tribune*, wrote in part as follows:

" . . . It marked the establishment in the League building of the Primitive African Art Center, founded some time ago by Cloyd Boykin, a leading inspirational force among Negro art students in New York. Possessed of a series of rooms adequate to the purpose of art classes and exhibitions, Mr. Boykin and his associates set about to extend their activities so that Harlem artists, like those of other New York localities, might gain a place in the sun of public appreciation. The fact that it was necessary each night to remove all the pictures and to place them in a basement storeroom . . . was no

detriment to the enthusiasm of the sponsors.

"Mr. Boykin's activities have proved decidedly inspirational. In addition to a school where the rudiments of art education are taught to a likely group of prospective young painters and sculptors, there are classes at the center for craftswork, such as cloth weaving and basket making. One of the features of the Primitive African Art Center is a loan exhibition of African wood carving, jewelry, metalwork, and textiles. This consists of objects lent by the Newark Museum from the Faulkner collection. In spite of the potent influence which primitive sources have exerted over many young painters of today, these artistic prototypes find little apparent sympathy among the present crop of Harlem's artists. Much of the work . . . is of a definitely realistic order. Indeed the spirit of the exhibition was much more in keeping with the reality of the tenements, encrusted with fire escapes and festooned with an occasional family wash, than with the mystical symbolism of the African tribal fetishes. In one room, it is true, Mr. Boykin himself shows a group of paintings interestingly transcribing the substance as well as the spirit of primitive sculptural forms. But with the younger artists, on the whole, it is different. . . ."

The Center seems to stand rather for sincerely felt rediscovery of the old African tradition than for a docile imitation of spiritless forms. Sincerity is the chief objective wherever found—even in the un-African surroundings of Harlem.

### *Important Print—Boston*

AN IMPORTANT acquisition at the Museum of Fine Arts, Boston, Massachusetts, within recent months is the rare "Queen of Stags" by the Master of the Playing Cards who flourished from about 1430 to 1450. He is the earliest known engraver, producing among other works, a series of playing cards of which nine different packs have been identified by prints and fragments remaining. The example acquired by the Boston Museum last spring at the Boerner Sale in Leipzig is from the finest set he produced and is the only example of his work in this country. Other examples are to be found in European museums and private collections. Only the unprecedented conditions created by the economic break-up abroad could account for such a rarity coming into public market. The print was formerly in the collection of Count Yorck von Wartenburg.

# NEW BOOKS ON ART



*Hungarian Shepherd's Coat*

*From "Immigrant Gifts to American Life," Reviewed on Page 247*

# New Books on Art

## *Room and Book*

By Paul Nash. Charles Scribner's Sons, Publishers.  
Price, \$2.00.

*Room and Book* is in reality a volume of essays which trenchantly set forth the situation of the contemporary British artist, craftsman, and book decorator. Aside from delivering one more contemptuous broadside at the flattened and ghost-ridden earthworks of that era designated with a knowing smile as Victorian, the author of *Room and Book* develops a theme of common sense and gives in addition some accurate reference material. Englishmen are, of course, licensed to a scathing impertinence when criticizing their own past vagaries, which puts to shame similar efforts from abroad, efforts hampered by that habitual respect for "Hearts of Oak." For our forebears to have meant well was not enough, or rather it was not safe enough, for the target they raised is an easy one. And I think enough shots have now been fired. If we must write critically about our recent past and present, a more profitable approach is along the constructive lines of the philosophy of functionalism. Or better yet—let us not write at all. I regret the time Mr. Nash took from painting to write the first part of his book.

We are today in our attitude toward art much like the golfer, who, with his head full of instructions, confronts the ball, his chin out (or in—according to formula), his arms tense, his heart fluttering, his eyes "on the ball," attempting to improve his game. He neglects the skill that comes from practice and depends upon his precious rules. Instead of practicing he reads the advice sold by professionals. To the sterility of modern, self-conscious efforts at correctness I vastly prefer the robust, full-blooded vulgarity of Victorianism. Our attitude toward this latter is a conditioned state of mind, not a realistic one. It may all be summed up by the disreputable if useful term, Inferiority Complex.

We do not see clearly or realistically. If we did we should discover a larger degree of merit in anything creatively done than in any however successfully achieved feat of borrowing, stealing, or formula following. Vulgarity is relative and at least more availing than is a self-conscious fear of falling from grace in the debatable quality of taste.

The account given by Mr. Nash of the work of living English craftsmen together with the analysis of their economic situation is of great interest. Better yet is the second part of the

work, that called "Book," in which the author reveals an expert and particular knowledge of the problems common to the modern printer and to the allied crafts of book making and designing. The chapter on pattern papers, old Italian and modern, is of especial charm and interest. Here the artist is among his familiar materials speaking clearly and informingly of facts—and with authority. The book is attractive in appearance and vigorously illustrated.

EDWIN AVERY PARK

## *The Teaching of Art*

By Margaret E. Mathias, Charles Scribner's Sons, Publishers. Price, \$3.00.

In the last ten years the teaching of the fine arts in the United States has gained in standards and importance according to the degree that its principles have become identified with the whole body of principles developed for general education by experimental psychology.

In the old way of teaching drawing, painting, and modeling, imitation and exhibitionism reigned as motives. A large part of the public still has its mind fixed on the product as a formal result rather than as the expression of any particular person and believes that to imitate nature or a classic is the whole objective of the fine arts.

The hope of any general improvement in art education lies in the training of young teachers, those who have the future in their hands. This training can only be given by comparatively experienced teachers who are able to write and lecture with the vitality of interest and the integrity of purpose that alone influence the younger generation to any final conviction.

Margaret Mathias' recently published work on *The Teaching of Art* is the best possible example of a book arranged for the young teachers still in the normal school. It carries clear principles of general education and takes the whole subject out of an air-tight box labelled "Fine Arts" into the great world of visual and emotional experience.

The book is rich in text material as in extracts and examples that add human interest to every page. It is also generous in illustrations, both in line and color, which are so fitting to the text, so fresh and from such universal sources that the author should have recognition from every teacher for this special feature alone.

The book is full of suggestions which start the reader thinking for himself; nothing is pre-digested and any one using the book for serious

study will find it necessary to follow the sequence closely. The serious work necessary to the thorough assimilation of the material in this book should open the eyes and minds of many young teachers to the possibilities inherent in the profession.

It is hardly necessary to say that this book is entirely free from mechanical methods or artificial short cuts which would enable the children to turn out work having no connection with their own powers of perception and expression. The field of art education is still flooded with books of such a character, containing promising prefaces in which excellent principles are stated, and what are in effect refutations of these principles, as the author compromises with existing conditions in the body of the text.

Miss Mathias' direct and dignified style will be found pleasant by the more experienced readers and yet not at all formidable to the normal school students to whom it is addressed. It seems captious to criticize such a wholly excellent book in any one detail, but the reviewer found it difficult to distinguish in a few passages whether the material was for the use of the young teacher herself or for the children she was to teach.

The position taken is in agreement with the best thought and practice: that children are capable of using all the fundamental facts of observation. They need not wait for the high school to apply a growing knowledge of perspective and light and dark—that is, all the basic essentials are a part of experience from the start. Children observe keenly that which excites their interest, and the habit of observing essential structure rather than detail can be established during the period when curiosity is most alert, by those teachers who really assimilate *The Teaching of Art*.

The questions scattered through the book to be answered by the reader are used with great discretion to start the students along original lines and to enable them to draw conclusions from a basis of personal observation. Teachers of any age will be shaken out of routine teaching and routine habits by a book that suggests activity and resourcefulness of both mind and body.

It has been often taken for granted that both the teaching and the practice of the visual arts could be carried on with a very slender capital of visual experience. In fact, visual experience, in the larger sense of keeping the mind and imagination open to an immediate environment of nature and human activity, was rarely suggested to students in the past. Miss Mathias' book establishes firmly the new era for which so many

pioneers have been working—when visual experience involving the selective mind is generally recognized as necessary for visual expression.

ELIZABETH WARD PERKINS

### *Immigrant Gifts to American Life*

By Allen H. Eaton. *The Russell Sage Foundation, Publishers. Price, \$3.00.*

Here is an important publication, the result of years of close association with those who have come to this country from other lands, bringing in so many cases a wealth of cultural tradition and an honest love of beauty which native Americans have not sought or found among themselves.

Mr. Eaton has made it definitely clear in his introductory chapter how great a debt the Anglo-Saxon stock, which predominated in the early days of hardship, owes to the injection of these other strains, of which the influence has been so great in the more recent years of American development. He follows this with adequately full accounts of some of the more striking efforts of recent years to make the people of more and more localities aware of the richness of this mixed heritage.

Apparently the first efforts to organize exhibits of homeland arts took place almost simultaneously in Albany, Buffalo, Cleveland, and Rochester, to be followed after a number of years by another series of exhibitions and festivals starting in 1929. Mr. Eaton makes very clear the significance of these events in the community life. He explains in some detail the methods of organizing the various events; and he devotes a chapter to a discussion of desirable methods for the organization of similar exhibitions and festivals in other places. A chapter is devoted, also, to "Resources for Future Exhibitions" in which the author lists many artists of foreign birth, sources of folk material, and so on. His concluding chapter indicates the widespread interest already developed in fostering and safeguarding this precious varied heritage of the old world and describes a number of the special museums already established to preserve these fine relics of an older order.

Here is a valuable book not only for its record of what has been achieved, consciously and unconsciously, in the assimilation of a blending and mellowing inheritance, but also for its strong incentive to further understanding now and later. Through the amazing technical detail in the book, there is woven so strong a thread of purpose that it will be found interesting by any one who is aware—or would like to be—of the

forces at work in this country, developing a wider love of beauty and a feeling for the balanced life.

F. A. W.

### Brief Notices

The Macmillan Company has announced the publication during October of *Art and Nature Appreciation* by George H. Opdyke (\$4.00). This book approaches art appreciation in an unusual way, with the idea of developing in the reader the ability to judge and enjoy art directly through personal analysis, rather than indirectly through the analysis of others. Art appreciation has been Mr. Opdyke's hobby since college days. Although he has been actively engaged in mining, manufacturing, and more recently in oil development in the west, his book is an effort to give other laymen the benefits of his long studies in this field. The book has an introduction by Everett V. Meeks, Dean of the School of Fine Arts, Yale University.

Macmillan also has announced that October will see their publication of *A Grammar of the Arts*, by Sir Charles Holmes, sometime Director of the National Gallery, London (\$3.00). The book has been written to help the layman understand some of the aspects of beauty in art, whether in a great painting or a porcelain jug, a carpet, a cathedral, or a Japanese print.

The Harvard University Press will publish this month Volume IV of *A History of Spanish Painting* by Chandler Rathfon Post, Professor of Greek and Fine Arts in Harvard University. This volume covers the story of Spanish painting from the point where he left it at the beginning of the fifteenth century in his third volume. Professor Post devotes the present volume to a consideration of the Hispano-Flemish period, particularly in Castile and Leon. Like the earlier volumes, this is very fully illustrated.

*A Half Day's Ride, or Estates in Corsica* by Padraic Colum, was published last month by Macmillan at \$2.00. This book promises charm and insight and great variety. Mr. Colum writes of experiences which range from the Paris Opera—men in uniform, ladies elegant—to an observation of marriages in the City Hall, Manhattan. He watches a Punch and Judy show with London children; listens to a Persian tell the legend of the "names of God which are twenty-seven;" stands in a courtyard at Angkor Wat; meditates

on cakes—gaufres for sale in the Luxembourg gardens, and Shrove Tuesday pancakes. The art of the informal essay is one too little practiced.

Harper & Brothers, New York and London publishers, announce that they have just purchased the religious book department of Ray Long & Richard R. Smith, Inc. The acquisition of this list of books strengthens Harpers position in this branch of publishing. Religious books, and books of all other kinds, can be secured through the Book Sales Service, at a discount of ten per cent by members of The American Federation of Arts.

### Books Received through August 31, 1932

*The Brushwork of Rembrandt and His School*, by A. P. Laurie. Oxford University Press, Publishers. Price, \$30.00.

*English Painting*, by Charles Johnson, Lincoln MacVeagh, The Dial Press, Publishers. Price, \$5.00.

*The French Cathedrals their Symbolic Significance*, by Hélène Fouré. Bruce Humphries, Inc., Publishers. Price, \$2.50.

*The French Revolution*, by Pierre Gaxotte. Charles Scribner's Sons, Publishers. Price, \$3.00.

*Handbook of Designs and Devices*, by Clarence Pearson Hornung. Harper & Brothers, Publishers. Price, \$6.00.

*Immigrant Gifts to American Life*, by Allen H. Eaton. Russell Sage Foundation, Publishers. Price, \$3.00.

*Modern Needlecraft*. Edited by Davide C. Minter. Charles Scribner's Sons, Publishers. Price, \$5.00.

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order.

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## Schedule of Traveling Exhibitions—October

- \*\*\*Atlanta, Ga. (Joe Brown Junior High School) —National Scholastic Exhibition of High School Art, Oct. 12-23
- \*Buffalo, N. Y. (Albright Art Gallery). Development of Japanese Prints, Oct. 4-26
- Cedar Rapids, Iowa (Art Association). Water Colors in the Modern Idiom, Oct. 2-25
- East Northfield, Mass. (Northfield Seminary). Modern Pictorial Photography, Oct. 9-23
- Elmira, N. Y. (Arnot Art Gallery). Oil Paintings in the Modern Idiom—"Modern Americans," Oct. 4-26
- Indianapolis, Ind. (John Herron Art Institute). Dutch Peasant Costumes, Oct. 4-26
- Lincoln, Neb. (University of Nebraska). Modern American Blockprints, Oct. 4-26
- Memphis, Tenn. (Brooks Memorial Art Gallery). Oil Paintings from the Winter Exhibition of the National Academy of Design, 1931, Oct. 4-26
- Milwaukee, Wis. (Art Institute). Photographs of Interiors by Members of the American Institute of Interior Decorators, Oct. 2-23
- Muskegon, Mich. (Hackley Gallery of Fine Arts). Indian Arts and Crafts, Oct. 1-28
- New Rochelle, N. Y. (Public Library). Attractive Objects of General Use, Oct. 10-31
- New York, N. Y. (American Museum of Natural History). National Scholastic Exhibition of High School Art, Oct. 9-23
- Philadelphia, Penna. (Sixty-ninth Street Branch of the Pennsylvania Museum of Art). Contemporary Oil Paintings—Chicago Painters, Sept. 29-Oct. 27
- Richmond, Va. (Academy of Arts). Contemporary Water Colors—1932 Rotary, Sept. 18-Oct. 7
- Richmond, Va. (Academy of Arts). Contemporary Mexican Crafts, Oct. 8-30
- \*\*Toronto, Canada (Art Gallery). English Aquatints, Oct. 4-28
- Westfield, Mass. (Westfield Athenaeum). Decorative Note in Contemporary Painting: American and Foreign, Oct. 25-Nov. 14
- Westfield, Mass. (Westfield Athenaeum). Pictures for Schoolroom Decoration, Oct. 4-24
- Westfield, Mass. (Westfield Athenaeum). Subject Matter Versus Interpretation—Survey of Contemporary Painting, Oct. 25-Nov. 14
- \*California, Pa. (State Teachers College). Illuminated Manuscripts in Historical Sequence, Oct. 7-21
- \*\*Spokane, Wash. (Art Association). Group of Fourteen Oil Paintings by Arthur B. Davies, Oct. 4-26
- \*\*\*Appleton, Wis. (Lawrence College). Contemporary American Book Illustration, Oct. 4-26



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2. THE DECORATIVE NOTE IN CONTEMPORARY PAINTING: AMERICAN AND FOREIGN. Selected by Edwin Avery Park, Head of Art Department, Bennington College. An International group of twenty-six canvases, including, among others, the following artists: Beckmann, Orozco, Pruna, Henri Rousseau, Legrand.

304. THE "NEST-EGG." Selected by FitzRoy Carrington. A series of fifty-nine prints representing the work of forty-six artists in four centuries, including the major graphic processes. Selected to form the nucleus of a collection for a small museum.

609. ATTRACTIVE OBJECTS OF GENERAL USE. Dedicated to the memory of John Cotton Dana, the distinguished pioneer who coined the happy phrase "Beauty has no relation to age, rarity or price." Selected by a special Jury of the Art Alliance of America, and combined with an exhibition from the Newark Museum.

612. CONTEMPORARY MEXICAN CRAFTS. A new exhibition collected this summer in Mexico by Count René d'Harnopcourt. In its more restricted field more comprehensive than the first exhibition.

615. POTTERY AND BATIK. Selected by a Jury of The Society of Arts and Crafts, Boston. Approximately fifty inexpensive pieces of pottery, including examples of Dedham, Frederick, Inwood, Jugtown, Lampasona, Moravian and Paul Revere; and nine batiks.

*The above are NEW exhibitions which have just been organized. Bookings are now being received. For further information, write to the Director of Educational Work.*

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